MUVVAGOPALA PADAVALI

Amours of the Divine Cowherd with Jingling Bells

Telugu Lyrics of

KSHETRAYYA

with Poetic English Translation
and notes on aesthetics by

DR. B.RAJANIKANTA RAO

Another English Translation
of a Modern Telugu Poem "EKANTASEVA"
of Sri Venkata Parvateeswara Kavulu
by the same author ***RAJANI***

alone with the spouse divine

Portraying the quest of **Jeevaatma** (Individual Soul)
for **Paramaatma** (Supreme Soul)
(Available with T.T. Devasthanams, Tirupati)

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This volume is sponsored by
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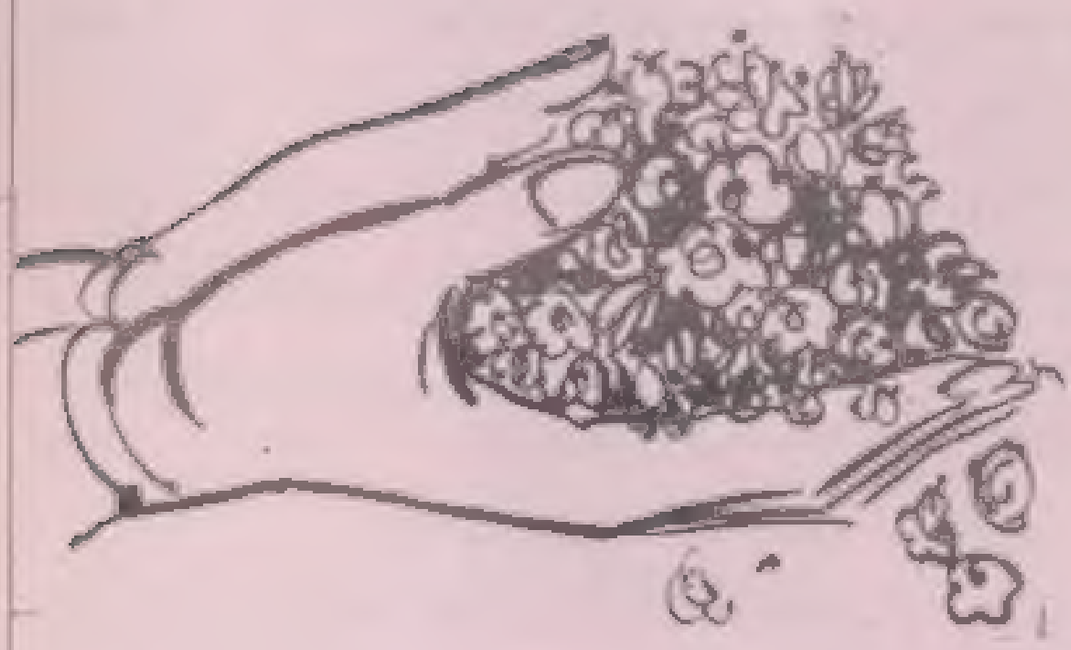
"brahma KaDigina Paadamu
brahmamu taane nii paadamu".



"DEDICATION"

> This is the Sacred pair of feet that the Creator Brahma washed, out of devotion; Verily this is the Sacred pair of feet of the All Soul.

This is the supreme Lover of the Seven His the source of all cosmos the universes and creation one who keeps thousands of individual Souls you me and every one else among the living beings as His beloved queen consorts He is verily the same as Muvva gopala the Divine Cowherd with jingling bells who hails from the village Muvva on the banks of the river Krishna

This English rendering of Kshetrayya's choicest immortal love lyrics is placed with all devotion and self surrender at the sanctuary of the Sacred pair of feet so that those who evince interest in these lyrics would think of ultimately, nothing else but the sacro-sanct pair of the Supreme Feet

RAJANI

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(Author's Note)

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It has been made possible for the Rajani Publications to bring out this work Madhavagopala Padavali (Amours of the Divine Cowherd with Longing Eyes) – thanks to the generous offer of meeting the entire expenses for printing and publication made by Sri B V S S Mani of Sva Dharma Swaraja Sangha Cholmondeley Buildings 29 Broadway, Madras [illegible] Kurpagam Avenue Santhome Madras [illegible]

Sri Burugu Venkata Surya Subrahmanyam B V S S Mani is not only the illustrious grandson of the late Krishna Sri Ananda Rao through his daughter but also an admirable and able successor to all the altruistic charitable philanthropic and cultural institutions raised by the latter in Madras Vijayawada and Secunderabad. Like the Sva Dharma Swaraja Sangha licensed by the Government of India and recognised as an institution for the spread of education raising the spiritual values religious practices and traditional Indian culture through monthly financial grants to deserving cultural projects.

Sri B V S S Mani is an active patron and efficient chairman of cultural institutions of Madras like the Krishna Gana Sabha T Nagar. All the members of his family starting from his wife Mrs Lalita Ratnam and their progeny are all respectors and adherents of high moral values of Sanatana Dharma and connisseurs of art music and dance where their daughter Smt Lakshmi has been acclaimed as a dedicate and serious exponent of Bharatanatyam having been trained by Smt K J Sarasa, and of Kuchipudi dance under the tutelage of Guru Vempati Chinna Satyam She has been acclaimed for her harmoniously blending discipline and devotion, tradition and modernity with the credit of having toured along with her gurus troupe through U S A and U S S R

Rare books as well as other works to improve and serve better the development of ancient Indian Culture printed and published under the patronage of Sva dharma Swaraja Sangha include among others Bodhayana Srauta sutra Ishta Siddhi a treatise on Purva Mimamsa and Perceptions of Indian Vision Part, Nirnaya Darpanam and Natya Sastramu in Telugu of Dr P S R Appa Rao and Sri Kallari Venkata Subrahmanya Dikshitulu

Telugu translation of Narayaneeyam, Sanskrit poetical work of Narayana Bhattathiri of Kerala. Boundless is the author's gratitude to Sri B.V.S.S. Murthy and all the members of his family.

Author's memory is flashed back to 1978, sixteen years into the past, and gratefully acknowledges the offer of assignment by the National Academy of Letters (Central Sahitya Akademy, Delhi) to write in English a monograph on the life and work of the lyric composer Kshetrayya, which came on him (the author) as a **preordained mission in life.**

Soon after completing the translation of poetry or lyrics which were thought to be helpful in delineating the characters and weaving out the incidents from the life of the composer, the monograph was completed. But the author's absorbing interest in the translation of the lyrics did not subside until he reached the 1000th lyric. Thus besides the monograph requisitioned by the Akademy, a sizable collection of 1001 lyrics of Kshetrayya with a variety of heroines and themes, 'Muvvagopala Padavali' (Amours of the Divine Cowherd) with ringing Bellsi translated and appended by the author with notes on Alankara Sastra and incidents from the Poet's life, was ready on the table when the author was Director, Sri Venkateswara Kala Pitham, Tirupati (1979-82). Consequently, the volume was dedicated to the sacred feet of the Lord Venkateswara who is the same as Muvvagopala.

On a day of remembrance to Kshetrayya, in August 1981, Prof. Muvva Venkata Rama Sarma, the then Vice-Chancellor of Sri Venkateswara University, was invited to be the Chief Guest, not only himself belonging to the family successors of Kshetrayya but also having accomplished himself as a Miltonian scholar in English, an educationist, and the author of the English novel entitled 'Bliss of Life' (based on the biography of Kshetrayya and published by Chand & Co., Delhi). That day, we got Sri Kanna Sarma honoured by Sri P.V.R.K. Prasad, the then Executive Officer of T.T. Devasthanams, Tirupati. The present publication carries a photograph taken on the occasion and gets a preface for this work written by Prof. Sarma. The author extends his sincere thanks to Prof. Sarma for his generous compliments paid to the author and his **work in the Preface.**

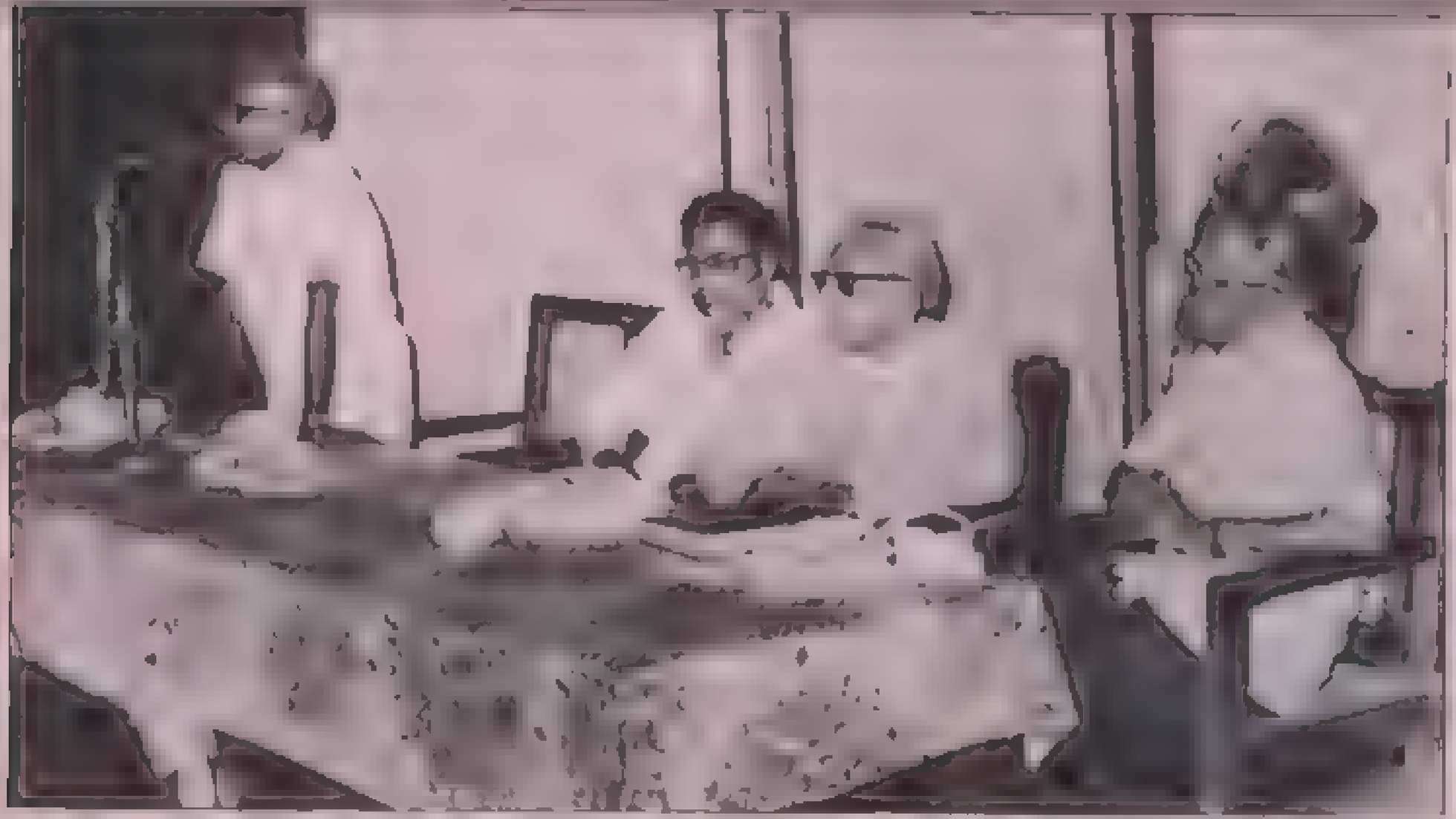
We extend our warm appreciation to Bapu for affectionately supplying us the colour picture of Muvvagopala for the title page and a sketch of Kshetrayya's idealised personality.

The team of [illegible] workers in the [illegible] and Printing [illegible] at Swatantra Art Printers at Nagarjuna Enterprises Vijayawada for their meticulous care and attention to every detail in bringing out this work in print in record time deserve all kudos and the author's ever grateful thanks.

The author extends his gratitude to one of the every Taganans of Andhra Dr. Bezawada Gopal Reddi who was affectionately associated as a constant Chairperson with almost every literary endeavour that the author enjoyed with awards including the present work for his kind foreword.

The author's contemporary in Andhra University in 1937-40 and latterly who rose to the position of an eminent art critic and former editor of the Illustrated Weekly of India and till recently Director of Publications at South Zone Cultural Centre Madras and a fellow of the Central Lalita Kala Akademi Dr. A.S. Raman through his very intimate and warm, but at the same time impersonal and objective introduction for this publication deserves the author's gratitude in no mean measure.

[illegible] Mandi – [illegible] B.V.S.S. Murti
[illegible]



B Rajankanta Rao Director, Sri Venkateswara Kalapitham (1979-82) Prof M V Ramasarma (the then) Vice Chancellor, Sri Venkateswara University Tirupati 1979-82 P V R K Prasad (The then) E O. T T Devasthanams Tirupati Munagunsi Sri Ramamurti Editor, (Ganakala Kakinada)

SRI VENKATESWARA UNIVERSITY
Prof. M. V. Rama Sarma, M.A. [illegible] Tirupati-517502
Vice-Chancellor Andhra Pradesh 22nd April [illegible]

PREFACE

Kshetrayya is one of the illustrious Vaggeyakaras in Telugu. He is like Annamacharya in using Sringara in his devotional compositions. This is Madhurabhakti so common to the various literary compositions of the age in mind, like Jayadeva's Ashtapadis. Kshetrayya's Padams are full of Sringara and this gives them a contemporaneous acceptability. The Padams serve the dual purpose of catering to the needs of the age and in going to the point the mystic communion with the Lord. So the use of Sringara in Kshetrayya's Padams is only a means to an end, a sublimation of desire. Kshetrayya's Padams with their rich mellifluousness are the outcome of his bhakti for Muvvagopala. As a poet musician he has a creative urge and he sings because he must. He feels he has to paint his deity Muvvagopala through his Padams.

As an artist, Kshetrayya's message is implied. His Padams propagate bhakti but harmoniously blended with Sringara. The devotee's love for the Lord as expressed in the Padams is like the mixed feelings of joy and suffering experienced by a Nayika waiting for her lover sometimes in hope and sometimes in despair. The Padams have the rare distinction of being musical, literary and excellent for dance. Kshetrayya will be remembered as a poet, a musician, a scholar, as one who has created a new style of writing and as one who has elevated Sringara from the plane of physical love to devotional love.

Dr. Ranganayakamma Rao has done an excellent job in translating the Padams of Kshetrayya into English. It is a stupendous task. Kshetrayya's Padams are full of spontaneity and lyrical ecstasy. They can be sung and set to dance. To translate them and to render them into a pleasant, readable verse is indeed an innovative attempt. This is the first laudable translation of Kshetrayya's Padams into English. One has to possess scholarship, a sound knowledge of music and a fine artistic sensibility in order to render Kshetrayya's Padams into English. All these qualities Dr. Ranganayakamma Rao has in abundance. He does service to the non-Telugu reading public in translating the Padams into English thereby bringing to them a rich fare of music, dance and literary

[illegible] Lyrics of Kshetrayya in English will [illegible] the [illegible] [illegible] best the cultural heritage of Andhras.

Earlier Dr. Rajanikanta Rao wrote the biography of the poet musician Kshetrayya in English, and my novel *The Bliss of Life* is an imaginative reconstruction of Kshetrayya's life. To me Kshetrayya symbolises the ascendance of man from a physical to a spiritual plane. Kshetrayya transcends the limitations of earthly life and attains the bliss of life through surrender to God. In some respects my account of Kshetrayya's life differs from that of Dr. Rajanikanta Rao. To me the love of Kshetrayya and Mohanangi is a spiritual emotional experience as both of them happen to be ardent lovers of Divine and music. The revelation in Muvvagopala's temple instils in Kshetrayya an awareness of his mission of spreading the cult of Madhura Bhakti. Once he understands God's will his love for Mohanangi takes a different turn and he emerges from the worldly entanglements only to attain the bliss of life. In Dr. Rajanikanta Rao's *Kshetrayya*, Kshetrayya in the early part of his life at Muvva sees Mohanangi in the precincts of temple of Gopala and desires to have her. She says she will accept him on condition that he will glorify Muvvagopala through Padams. In order to please her he starts worshipping Muvvagopala, gets revelation, and in that process of spiritual enlightenment visits holy places and attains supreme bliss in one of those Kshetras.

In most of the Padams composed by Kshetrayya Dr. Rajanikanta Rao discovers a dichotomy of psyche haunting the lyricist like two streams running parallel to each other, one being his genuine and natural affection for his spouse wedded wife Rukmini portrayed as a Swaiya type of heroine and the other his unrequited love for his adolescent playmate Mohanangi - depicted as a Parakiya type of heroine or as a Samanya type. Up to a stage in his life Kshetrayya identified himself with Muvvagopala, as a bohemian philanderer, and according to Sri Rajanikanta Rao, after a chiding from the Lord he recognised himself to be a devoted beloved (a prevas) of the Supreme Soul Muvvagopala.

I am sure that the *Lyrics of Kshetrayya* in English will be accepted and appreciated by all those who admire music, dance and all that is best in the Indian tradition of Madhurabhakti in literature.

M. V. Rama Sarma (23-04-1982)

Kshetrayya

Painted by Suryanarayana Disciple of Sri Varada Venkata Rainam under instructions from (Late) Prof V Appa Rao

Vijaya Raghavarayak King of Tanjavur and here and dedicated of a few lyrics of Kshetrayya

"PROLOGUE"

'PADAM AND KSHETRAYYA'

— B. Rajanikanta Rao

(Lecture delivered in Music Academy, Madras on 2[illegible] [illegible] 1987)

The present generation of [illegible] practically very few opportunities of [illegible] in the concert hall today. [illegible] the early decades of this century [illegible] complete or wholesome without [illegible] latter half let alone [illegible] concert masters capable of [illegible] concert with padams only.

Padam bestows [illegible] many possibilities [illegible] tinely blended with the [illegible] by an author composer according to the [illegible] chosen situation or an episode. More often [illegible] episodes are woven round the [illegible] hero and dedicatee (other [illegible] have a human king as the hero and [illegible] the lyrics were composed. Like Vraja Bhasha in North [illegible] Italian of Europe in the 17th century, [illegible] with God love as their theme and [illegible] Telugu happened to be the main language [illegible] composers during the last [illegible] been completely excluded. These lyrics have [illegible] forerunners certainly among some of the hymns [illegible] poets of Tamizhagam, the Nammalvars [illegible]

Like the lyrics of Nammalvar of the South [illegible] Ashtapadis of Jayadeva of the North in [illegible] were products of Adguru or [illegible] later by Padavali of Chandidas also [illegible] Vidyapati of Mathura or Bihar. Both in [illegible] lyrical content these Padavali of the North [illegible] of the South. The musical format Padam [illegible] extent to Thumri or Ghazal of the Northern [illegible] having a similarity in the [illegible] Raga happily blended with the certain [illegible]

[illegible]

[illegible]

[illegible] dedicatee

[illegible]

[illegible] sub-continent.

[illegible]

Courts

[illegible]

[illegible] of romances.

[illegible]

taddhaNaa tom driguDu taphaNu
thum tanaa taka dumtanaa
[illegible]
[illegible] TaddhaNaa
[illegible]
[illegible]

[illegible]
[illegible] of this earth ?
[illegible]
[illegible]
the field, as the sole hero for all

Depicting the individual soul and the Lord as the lovers [illegible] through lyrics and dance dramas sung and enacted of the Lord's exploits

So as to make the people liberated even with the mundane [illegible]

The lyrics of Kshetrayya reflect human love life in all its dimensions. From the most faithful and the well behaved husband to the most wayward vagabond adventurer, from the most innocent domestic artless wedded wife to the termagant coquette of high society living out of wedlock and a galaxy of courtesans of varied propensities from that of a most sincere loving one to the purely mercenary type all are portrayed in his lyrics.

Like Annamayya the forerunner who [illegible] composing more than 32,000 amorous lyrics round [illegible] and [illegible] around [illegible] Kshetrayya [illegible] not being an ascetic [illegible] true and sincere lover [illegible] as well as [illegible] the Supreme Soul. According to their credo in the [illegible] there is only one male embodying all perfections and [illegible] as represented in their respective [illegible] and the dedicatee of their lyrics who is either Lord Venkateswara or Muvvagopala. Their heroines (The Nayikas) represent [illegible] awaiting the other lover [illegible] and everyone [illegible] in an unadmitted manner in all the metrical forms of [illegible] literature is not a taboo [illegible] or read behind the bed [illegible] being one of the four prime pursuits of life [illegible] limits so as to [illegible] their time. Neither [illegible] our ancients [illegible] life or sex as an essential part of it.

It was in Manda Lakshminarasimhakavi's work on poetics Andhra Kaumudi, that we find one of the earliest references to Kshetrayya, in 17[illegible] A.D., As 'Muvvagopaala Bhakteena Kshetrajna kavinaa Ukkatwaatcha

Tamu daare Vattur arthulu
Kramam erigina Daata KaDaku.
Rammannaarda kamalambul [illegible]
Baramar[illegible]mbulan Achuteendra Raghunaatha nrupaa'

Through the introduction of perhaps Tupaakula Krishna Bhuupati, who was an admirer and chieftain of Chenji, Kshetrayya

visited the court of King Raghunathanayak of Tanjavur. The king seems to have asked the visitor why did he visit his court. Then the poet Kshetrayya gave his reply in a kanda padyam, quoted above.

Those who need something or other,
go out of their own volition,
to a discerning benefactor;
does anyone invite the bees
to come to a place where lotuses thrive,
oh king Raghunatha a successor of Achyutheendra

Subsequently a contemporary of Kshetrayya and a courtpoet in the pay-roll of King Viravarghavanayak, Kasinarasu Venkata pathi Somayaji actually lifted a lyric of Kshetrayya and inserted in his Drama.

sudhamadhuree o prudhasudhoopamaveneee vi
madanavatharuni seeva manaku kalgenee'

Later almost in the beginning of this century, Subbaraama Dikshitar in his Sangita Sampradaaya Pradarsini while giving biographical sketches of various composers revealed a few details of Kshetrayya's life, that he belonged to Muvvapuri where in the temple of Gopala Swaami he was initiated to the Gopala Mantra by a saint. After chanting the mantra for some considerable period he was bestowed by the grace of the Lord with the power of composing lyrics and that his first lyric was in Ananda Bhairavi Raaga starting with the words 'Sripati Suta baaki'. On the authority of the contents of what is called Meeru-padam starting with the words 'VeDukaaru naDaccukonna' in the Raaga deeva gaandhaari, and also as supported by further details of life of Kshetrayya as stated by Subbaraama Dikshitar, certainly Kshetrayya had connections with at least three Royal courts, Madhura of Tirumala Nayak, Tanjavur of Viravaraghava Nayak and Golkonda of Abdulla Kutubsha.

Various scholars tried to locate, where exactly Muvvapuri is and each offered his own reasons. But the conclusions arrived at by the late Sri prabhakara Sastri Veturi as early as in 1924 and result of researches and enquiries made by the late Prof. Vissa Appaarao in the fifties locate the place in the village Mavva, just four miles off from Kuchipudi, the seat of Bhaagavata Mela in the Krisana District. This has been confirmed by local traditions, legends, and there being families carrying the name of the village Mavva as prefix for their family name (Kripeera). One of the contemporary

descendents of the Kasturi as one of Kshetrayya is Prof. Mavva Venkatarama Sarma, a teacher's award winner, reputed Malayalam Scholar and the Vice Chancellor of Sri Venkateswara University at Tirupati (1978-82). There were relations of these families in and around Machilipatnam where Kshetrayya's maternal uncle's family one of whose daughter Rukmini was married to Varadayya as the descendants claim. Kshetrayya's original name was

In spite of having highly gratifying moments of conjugal life with his most devoted wife Rukmini at home, the legends tell us that he could not get over memories of infatuation and adolescent love for one of his school-mate girls in the Gurukula. A Kuchipudi dance, which was being imparted by the scholars of the day were versed in the 64 traditional arts, which had a pride of place in the cultural equipment of any aesthete of those days.

The fair faced co-student of Varadayya came of age and had just started her career as a devadasi in the Gopala's temple in Mavva. Her name is said to be Mohanangi, to whom Varadayya made advances in the temple yard.

How could this wayward and a vagrant youth, coming from the high class of teachers, himself having no talent to boast of, throw at her sweet nothings of love making? If he had the capacity, let him compose lyrics on the Lord, the presiding deity of the village. Then she would show him some adoration, if not love. Saying these words she spurned him.

Varadayya remained in the temple, heart broken and stayed away there for some days. There is one lyric which appears according to the context to have been composed at this stage. It is addressed to Mavvagopala as a supplication of a love-sick young man to fulfil his desire. (Raga – Mukhari)

"nnavidhamula Pujincheeraa Saami
Intini- nanu guurcumu"
I offer you worship in ever so many ways
Oh ! Lord ! unite her with me !
For having supplicated you to such an extent
Oh ! Lord ! fulfil my desire !

This prayer was not fruitful. When he went home after a long absence and absent – minded depression, everybody looked at his wife. Hers was a highly soft and soothing approach, which would make him speak the truth to her. In her estimate he was equal to Mavvagopala. So, after infusing self confidence by her love she

[illegible] so poor which will make him the most happy man.

[illegible] the temple and initiated him to chant the Gopala mantra. According to Sarada Tilaka, a treatise on Mantra sastra [illegible] for this chant describes the deity as the Divine cowherd with a waist belt playing the flute, viz. Muvvagopala.

A few weeks or months or seasons passed on as Varadayya observed a regulated routine of penance. One day he suddenly went into a trance. There appeared an circle of light appeared in which he saw the projection of himself in the image of the Lord. There was an amazing transformation in his persona. He was feeling himself to be a woman, perhaps Rukmini, his wife. Is she feeling pangs of that women of Mohanangi being infatuated by her husband? No. It is his own Kshetrayya's own self pining for lord's grace which is being exclusively favoured to Mohanangi.

Then came what is traditionally considered to be the very first devotional lyric of kshetrayya.

Sripati Suta baarikt nee neepa eeka nu Veeli tee
Koopaalaa Muvvagoopalaa !
Yee Prodda Daanotiloonee Kaapayunnaa sarasa
sallaapaala Muvagoopaala !

When I am unable to bear the onslaught of cupid are you angry Muvvagopala that I aspire for your love?

Staying in that woman's house like a servant day and night,
Does it behove you, Muvvagopala to go on with cheap chatter?

After an absence of four or five months Kshetrayya appears at home as a different man always forming a melody in his mind, with a supple movement of body or limbs or holding up a hand made symbol of dance or saying steps in accordance with the lilt of a rhythm working in his mind, or planning a new situation in the story of his love for the Lord. The way in which he was received by his beloved wife Rukmini at his stage Kshetrayya himself depicted in a song (punnagavaraali)

Nunna atee Naa gaadu Ne ataaveta, Muvvagopaala
NinnupuuDa galigeene innaLaku
Nunna Reyi Kataanna Kanuulaga TinaTandu
Vennuda dagunna leee Vetaki Kaanaka
Kaanurukee Pa'la TaDi Karagi cotanondu
naanudaacutoodedi naa noomu phalamaa

Four or five months passed away since I saw you last

It has become possible to see you after such a long time

Yester night in my dream when you appeared as it were real before me,

rising from my bed, Oh ! Vishnu having searched and w[illegible] upper cloth soaked in tears.

I pined away in grief,

may you have thought of me or not

Oh! fruit of my austerities !

Singing and dancing his lyrics on Muvvagopala wherever Varadayya went he presented to the people altogether a new image his hair grown long and left uncombed after bathing the neatly sketched U shaped sandal on his forehead wearing a yellow silk dhoti and a white upper garment The first to show down to him in this guise was Mohanang, his young friend Devadasi herself whose sparning and instigation turned a new leaf in his life From the moon Mohanang began to dance to his tunes and become his first disciple and partner in the service to the Lord The common people and women folk fell in for this new turn in his life with all veneration but orthodoxy and village elders decided this as a vagrant youth's wanton seduction of innocent minds of the village women folk through what they thought to be his immoral [illegible] and went to the extent of calling him names and holding sessions to impose social boycott They called Varadayya as Ksheetraya which actually means (with an [illegible] as the second syllable) a paramour or seducer of other mans wife These sessions made it difficult for Varadayya to stay in his native place for long He took a vow to leave the place and visit all Kshetras sacred places of pilgrimage and sing the Lords glory wherever he went make those places and people dance to his lyrics of love for the lord and acclaim himself ever since as kshetrayya but not Ksheetraya a saintly pilgrim but not a seducer.

It occurs to me that in his long pilgrimage, kshetrayya was not alone Chevandi Lingayya or Ramalinga who could possible be a son of Kshetrayya's dance master or Natyacharya and his playmate at Kuchipudi must have accompanied him throughout his tours There are a handful of Padams in which he was described as the hero of the episode Chevandi Linga who is the chum of Muvvagopala If we go deep into the meaning of the word Chevandi or Chevandi it means the ankle reaching the ear This can be more

appropriately interpreted as representing Lord Siva in the pose of Urdhvatandava, one of the one hundred and eight tandava poses of Lord Nataraja at Chidambaram. While promising to raise this subject a little later in another context, let me assure you now that our hero was accompanied by a character like a Vidusaka which role is usually enacted by the stage manager or the main narrator Sutradhara of our most ancient dramas.

Their only resource and provision during the journeys of Kshetrayya and his friend were their enchanting songs describing the charms of the charming Divine Cowherd of Dancing Feet, Lord Muvaloorpa and their capacity to captivate their audience with the sweetness of their melodies, the tantalising beat of the rhythm of their songs and their prowess of portraying the songs through accompanying dance and abhinaya. The pair used all opportunities to render their songs to devadasis (temple dancers) and courtesans who requested. In all the songs Muvaloorpa was personified as the presiding deity of the place they visited. If it were to be a Sivaite Sacred Site Srisailam, the hero gets mentioned as Mallikarjuna of Srisailam who was the friend of Muvaloorpa. Wherever the pair visited they were welcomed as a duo of sincere servants of the Lord by the temple priests and devotees at every shrine as also by the Devadasis.

The Pilgrimage started around 162[illegible]. We can trace out the route of their journey piecing together names of towns and presiding deities of each place as they find mention in each lyric. One of their earliest visits was to Chakkirapur which can be identified as Ichchapuram on the coast. Moving a route, the next place was Bhadrachalam where they visited the temple of Sri Rama which was perhaps yet to be renovated a few decades later by the well known lyric composer Ramadas. Thus Kshetrayya must have been reminded of the story of Sita's abduction and pangs of separation suffered by Rama. Perhaps this is the only lyric of Kshetrayya wherein he referred to Rama with whose anguish we find a comparison with his own. Muvaloorpa Kshetrayya languished for his beloved.

"Blessed be Rama, having been separated from his beloved wife how could he endure?

Thinking of the lotus eyed one, my heart gets torn with great anguish. My charm who seduced me with passion, calling me Muvaloorpa, has hoodwinked me. Alas, what am I to do.

Here, the hoodwinking of heroine may be a reference to Mohanangi's obstinacy in not accepting Kshetrayya as lover but only as a Guru.

The possibilities of Kshetrayya's visit to Golkonda from Bhadrachalam at this stage are ruled out since the memories of devastation caused by the Kutubshahi generals in the coastal districts could not yet fade out. So they reached Vadagiri in the present Northern Karnataka where Chenkavaraya was the deity. Thereafter Mallikarjuna of Srisailam on the banks of the river Tungabhadra was visited and only in two out of the avoobha vrits we find Mallikarjuna as the dedicatee.

In most of the Padams composed by Kshetrayya we find a dichotomy of psyche vaunting Kshetrayya like two streams running parallel to each other, one being his genuine and natural affection for his wedded wife Rukmini portrayed as a saamaanya type of heroine and the other, his unrequited love for his childhood playmate Mohanangi depicted as a Parakiya type heroine or as a saamaanya type.

After visiting and singing on the love of Hemalatha in Hampi (ruins of Vijayanagar) (Yes, it was already half a century after the rape of Vijayanagar) Kshetrayya and his friend went to Pangal where Chennakesava's love was depicted in verses and thereafter it appears they stayed for a few weeks or months in Cuddapah. The Padam in Punnagavarali (Indukeem seela) was one of the products of Cuddaph.

What shall I do to this who will bring him here?

Oh fair faced one, how far away is Venkatesa of Kadapa?

Accustomed to pulling me towards him into embrace with passion, would he be able to sleep alone?

Searching for me on the bed and not finding me there, would he not be calling me aloud in his dreams?

Later, we have six Padams dedicated to Lord Venkateswara of Tirupati, a couple of lyrics on Aadi Varaaha, thereafter a lyric each on Satyapuri Vaasudeva, Paarthasaarathi of Triplicane Madras, Subrahmanya of Tiruttani (Charatanivaasudu in Manamee Bhaashanamu) and three padams dedicated to Tiruvallur deity Veera Raaghava.

Having been named Varadayya by his parents perhaps after god Varadaraja, the presiding deity of Kanchi, when Kshetrayya reached Kanchi, (around 1625, nearly five years after leaving

name he must have felt as if he were entering his own home of a previous birth. He stayed there the longest for months or perhaps years too and made it a sacred base as a spring board for some of his memorable visits of creative achievement to some spiritually and historically notable places situated around.

Kanchi was then a flourishing seat of traditional learning with a highly developed temple culture. This offered ample scope to Ksheetrayya for giving full vent to his intellectual, emotional and aesthetic propensities. At that time the pontiff of famous kamakoti peetha of Adi Sankara was Bhagavanpaada Boodheendra Sankaraachaarya.

In Kanchi the Devadasi community enjoyed a very respectable place in society due to their artistic excellence and perhaps austere seclusion. As Avvaiyar, Avvaiyaru Ksheetrayya commanded respect and endearment of every section of society there by. Out of his ardent devotion and propagation of Tyaga Raja's ideals through his sincere service to Lord Varadaraja.

One day Ksheetrayya witnessed the ekaanta seva, the last act of service offered to Lord Varadraaja and his divine consort Perundevi, after which the doors of the sanctum were closed. Ksheetrayya remained in the pavilion opposite the sanctum and perhaps went into a trance envisioning the amours of the divine couple. Just at the time of day break, when he woke up from the trance, he witnessed a feminine form descending the steps of the Lord's chamber. Out came the Padam in Raga Mohana:

Magavu tina keelkaa mandirama vedale'
Vagakaalu mari kanivaraala Telivaare nemma
Vira jaara gapanga vindanDa JaDa toomu
KaDu chikka pali panage kaala sirtoomu
NiDada kannuna tera nidara mabbu atoma
TeDaru pada yugalamuna taDAbaDeDu NeTatoomu

There the spouse divine emerges out of the bridal chamber. Awakening amorous Varada of Kanchi and announcing day break!! With entwined garland of roses dropping from plaited hair and intertwined riddles of encircling rounds of necklace. With a haze of sleep hanging over the half opened wide eyes. As the pair of feet get entangled causing a faltering gait.

Keeping Kanchi as his head quarters Ksheetrayya visited other shrines like Chidambaram, Vedapuri and Tirukkovilur. Out of these I have had the most interesting revelation in respect of his

[illegible]

interesting about the same

[illegible]

Mysuru [illegible] over since this achievement. Varadayya or Kaddala [illegible] was followed by Sri Sankaracharya as Kshetrajna, the [illegible] of all the manifestations of Prakriti, the universal [illegible] and scholars in Dravidha continue to address this saint lyricist with reverence even to this day as Kshetrajna.

Earlier, I made a reference to what is usually called as Melavaipatam. Vedhakatho nadaca kanna Vilarayalee [illegible] Sahitya. Like the late Sri Ananta Krishna Sarma thought that Kshetrajna spent in the courts of several kings during the sojourn away from home, composing lyrics in praise of them and at a later stage he said the report of his courtesan friend Mohanangi in the temple at village Mavva and thereafter the trend of his poetic work becomes spiritual. Lyrics he wrote what they think to be sex or Kama.

There could have been one result from Mohanangi at the beginning of his career in his youth and a few already mentioned was that he composed the concerted lyric pieces as there for a number of songs composed during his pilgrimage. His lyrics composed in the courts of kings of Tanjore, Madura and Golconda according to the Melavaipatam exceed 2000.

Vedhakatho nadaca kanna Vilarayalee
Yeelo Mohanaramulanu nuvu yelanna kamaraja!

'The Prince among libertines
who sought after pleasure !
Since seven and three generations here,
it is said he is our treasure!
Muvvagopala espouses me,
my Lord with peerless grace !

The Prince

When Tirumala Nayak of Madura
having offered me liberal gifts,
Ordered me to be seated in his presence
and asked for the best of lyrics,
Out came two thousand lyrics,
which the host was asked to count,
And to the Lord hovering over Devadas
the poisoned was [illegible] less treasure.

The Prince

Getting over earlier misgivings
[illegible] Tanjore

In response to many an emissary,
was promptly visited by me
In the cool garden retreat
straight away wrote a thousand lyrics
When the card was brought into communion
he had me honoured that day!

— The Prince

When the powerful Pattaba of Gokonda
having offered many a gift,
Desired to hold a contest
of lyrics with Tulasimurti
My Lord Muvvagopala had
a thousand and five hundred lyrics
Composed in forty days
having possessed and inspired me

— The Prince

Out of these four thousand and odd lyrics composed in the royal courts, now we have only a dozen Padams dedicated to king Vijayaraghavanayak of Tanjore and not more than three to five dedicated to Tupakula Krishna bhupati of Cenji. My conjecture is that Kshetrayya had never been on a regular payroll of any king as the state-poet but each king invited him with munificent gifts, honoured and requested him to revise Padams. These Padams need not necessarily be contended to have the particular king as the hero or dedicatee. Only out of condescension whatever few verses Kshetrayya might have composed with the names of kings they are available to us even today.

For instance, Sobharama Dikshitar in his sketch on Kshetrayya in his anthology Sampradaya pradarsini narrated an episode in which Kshetrayya offered the famous Padam on Kamboji raga Vadaraka Poopoove, to the poets and scholars in the court of Vijayaraghava of Tanjore omitting the last line and asking them to complete it as a riddle, while himself went away to Rameswaram on pilgrimage. The padam had only Muvvagopala as the hero and dedicatee. Kshetrayya's tour to Rameswaram in the middle of the bout proves his freedom from being in the payroll of the king and that he certainly was reciting Padams on Muvvagopala in the Royal Courts.

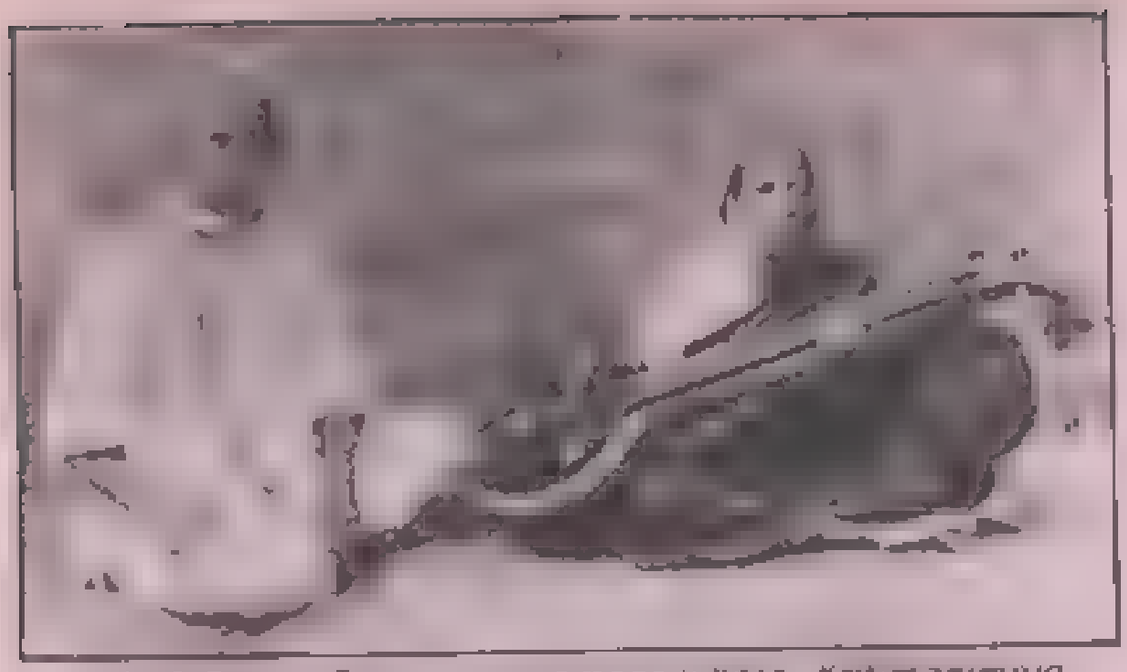
There is one Padam making a reference to Madhurapuri as Dasa Muvvagopala. This might have been composed in the

composed the Meruvapadam there.

of Mohanangi and or Rukmini. Kshetrayya's childhood playmate of his wedded wife from the arms of his lady or a rebuff from Mohanangi, the final one meted out to the hetaerae phenomenon. With this, he must have realised that he was not recognised as Muvvagopala or as an irrefutable lover. He must have ever since reconciled himself to this rebuff and remained contented rather to be a devoted beloved (Prevasi) of the Lord than a conceited impotent lover. It is not the self-conceit of a poet but the equanimity and the balanced approach of a Kshetrajna, a universal individual that made him take both the chiding and protection of the Lord as mentioned in the above verse in the same stride.

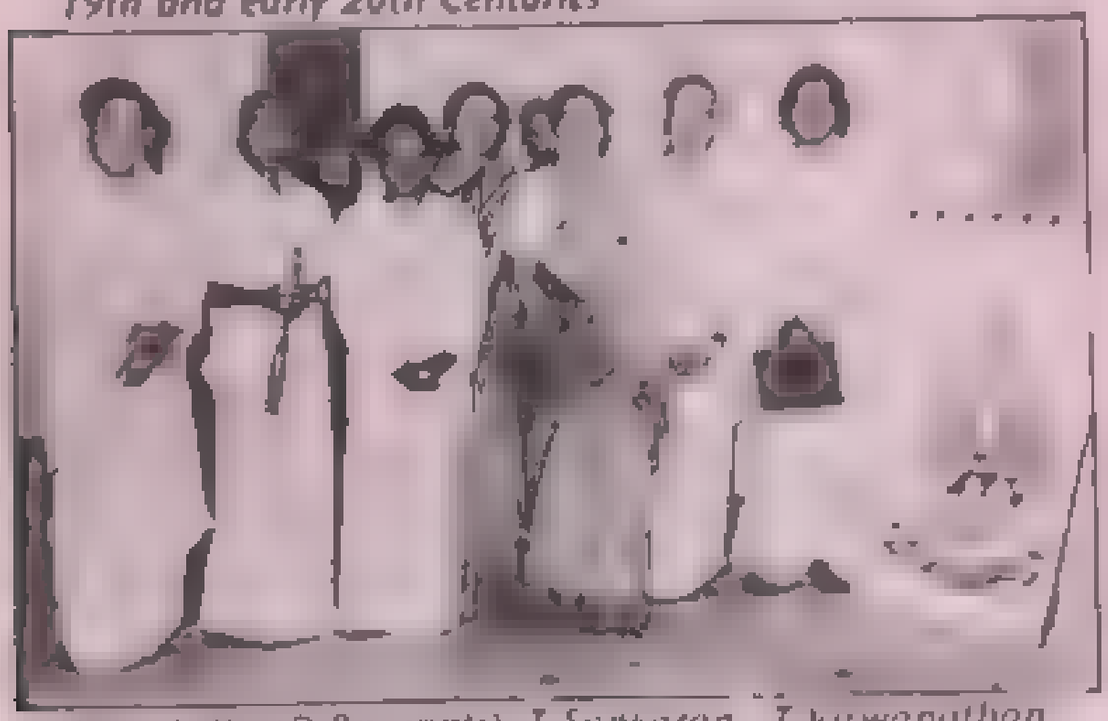
The essence of elegance and sweetness of Telugu Language is epitomised in the immortal lyrics of Kshetrayya, portraying love bhakti entirely in which the Supreme Soul, the Divine Charioteer Gopala, with longing belles is the hero. Lexicons, and treatises on the tenets of Literature, Poetics, Science of erotics, classical music and dance have enriched themselves by quoting passages and usages of Kshetrayya's exemplary lyrics. His work illuminated and won high esteem of the land and the people, temple yards and royal courts, and saints and kings throughout the Deccan and South India.

Kshetrayya's statue from among the statues of Telugu National Poets on the Tank Bund, Hyderabad

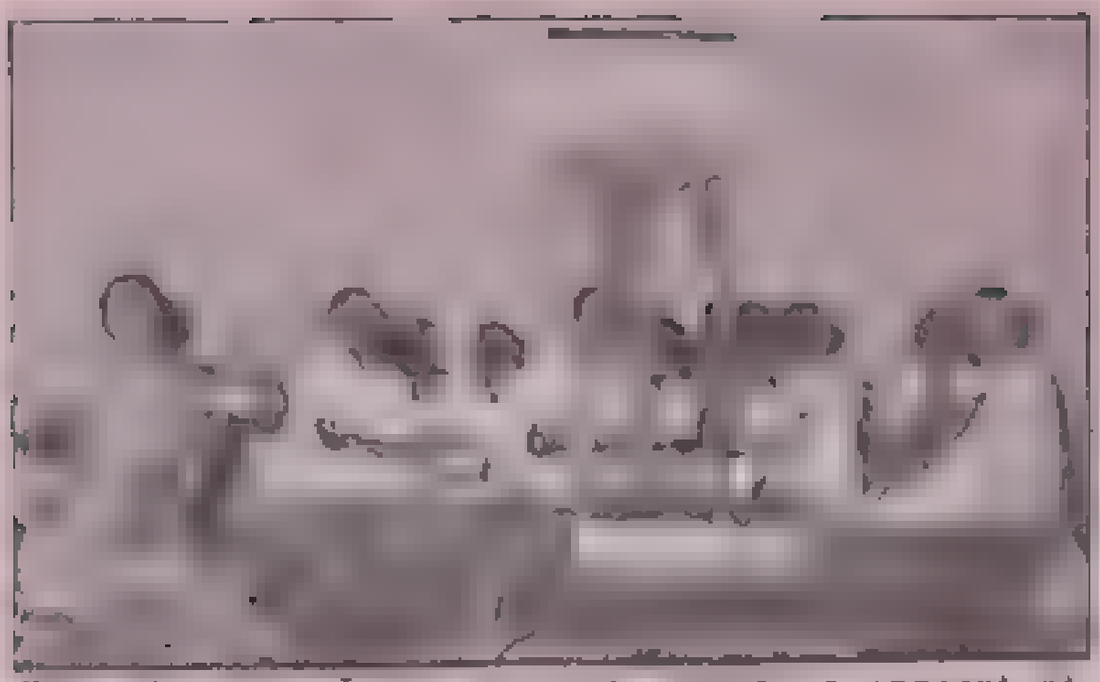


Left R Ranga Ramanujayyangar whose Kritimanimala Contains notations for Kshetrayya's Lyrics

Right Sangita VidUshi Veenai T Dhanammal the foremost exponent of singing Kshetrayya's lyrics in the 19th and early 20th Centuries



From Left (D Pusupati) T Sankaran T Viswanathan Vegavahini along with Padma Bhushan Sangita Kalanidhi (Late) T Bala Saraswathi all grand children of Dhanammal when she visited Kalapitham Tirupati (Rajani and K Srinivasulu) (in December 1979)



Pusalanathan Tadaraswati singing a concept of Kshetravya Padamula and her neice Vegavahini interpreting through abhinaya the padam "Ninnu Juchagalugene" in Punnagavarali

B.R. Rajakanta Rao whose book in English Alone with the spouse Divine and Manchala Jagannatha Rao whose book containing notations for the lyrics of Tyagaraja, Annamacharya and Kshetravya were released by Dr. N. Sanjiva Reddy President of India at the Sarvajna Sanitarium and Venkateswara on the Tirumala Hills

Foreword

Living in the days of great mass facilities our mind refuses to go back to the days when these were not available. Look at the time when there was no printing press everything was written on the palm leaves. Day when there were no trains or buses and not even cars people were moving up and down the country on foot. Perhaps the royalty and the queens were moving in palanquins. Just remember the days when there was no electricity kerosene or candle people were spending their evenings with oil lighted with vegetable oils like castor oil. We have forged ahead with the days of availability of facilities. Likewise when there was no royal support to fine arts like music and dance and sculpture except the poor man's rural support our music and dance thrived for centuries in humble surroundings. Later on these arts moved to the urban population when they got the support of some kings and zamindars. Poor artistes and artisans work to preserve our culture even on very meagre means and utter poverty. It must be said to the credit of those artistes of those days who kept alive the torch of our civilization and culture. On the banks of the Godavari and the Krishna and other rivers those artistes worked dedicating themselves to the masses they worshipped. Certainly they deserve our humble salutations. On the banks of the Krishna Kshetrayya lived and sang many Padams. Irams to the praise of Muvvagopala taking the theme of Lord Krishna and Gopikas. Later on he moved on to the Court of Tanjore and spent evening of his life on the banks of the Kaveri. Next to Tyagaraja a profound scholar Kshetrayya became popular in the Telugu land.

Kshetrayya's padams are meant mainly for dance and people who took to dance were versed in his padams. They are profound amorous and highly emotive. They depict different faces of love and separation. While Tyagaraja was a devotee of Rama Kshetrayya is more a man of masses depicting different movements in Sringara. Kshetrayya occupies a high place in music and most specially for dancing. And of course they are all in the name of Muvvagopala. Krishna is the central figure in his compositions. They are naturally lovable to the masses for depicting their own mundane emotions to the musicologists and to the people who took to dance. Kshetrayya's an artiste of great subtlety. His padams are pieces of literature musical compositions of so many ragas and talas. Thus appealing to those who practice dance.

Dr. Dandrapadu Rama Krishna Rao Garu to the lovers of Music and Literature was an Honours graduate of Andhra University. In fairness of time he was the proud

recipient of a fellowship [illegible] for his services in literature and Music.

Dr. [illegible] is associated with [illegible] the A.I.R. He was [illegible] at the present stage of [illegible] and has served during the last period of his life. A.I.R. brought him into close proximity with various writers, [illegible] and all lovers of the arts. His postings in several parts of India were a great [illegible] for him as in the capacity of new artists. His work for music and literature lowered [illegible] the respect with the A.I.R. for [illegible] an intensive attention for anything that is [illegible] and [illegible]. His book Andhra Vaggeyakara Charitra won the Central Sahitya Academy Award for the year [illegible]. And after he authored monographs on [illegible] life and work of Kshetrayya and Ramadas and were accepted by the Central Sahitya Academy in their publications. He also gave music to the lyrics of our eminent modern poets. For a while he was also in the cinema and gave tunes to the cinema songs. Thus he was deeply attached to the research of fine arts in its varied aspects. He authored some English translations of some lovely songs like Kantaseema, a popular book on Telugu literature. He has a taste pen both in English and in Telugu. And his writings are relished and become popular. With his attachment for literature he must have sensitivity to the musical term and his profound admiration for Kshetrayya made him render into English 100 Padams which is now under publication for which I am writing this foreword. They give you an insight into the various complexities of emotions as depicted by Kshetrayya. Perhaps for the first time English knowing public will have an idea to what eminence Kshetrayya belongs. My good friend Mr. B.V.S.S. Mani with his fondness for all that is best in our ancient culture has come forward to finance this publication. I greatly appreciate the generous gesture of Mr. Mani.

Finally I congratulate Dr. Rami Kantha Rao for his translation of his songs into good readable native English and getting them published for the benefit of non-Telugu readers. As those who are admirers of Kshetrayya will welcome his publication in English, I am privileged for being requested to pen these few lines to praise Kshetrayya and Dr. Rao's translations.

DR. B. Gopal Reddy
former Minister for Information & Broadcasting
and
Former Governor of Uttar Pradesh

Santiniketan,
Nellore - 3.
12-6-1994.

Introduction

BHARATA NATYAM and Carnatic music are fine examples of emotional integration in the sense that they are the shared heritage of the Telugu composers and the Tamil artistes. The repertoires of these two great disciplines have been enriched over the years by a succession of such hallowed mystics and musicians as the Tanjore quartet, Thyagaraya, Narayana Teertha, Kshetrayya, Annamacharya and several others, all of not Tamil origin. Heritage of classical music or dance in South India are enriched by such Telugu compositions as javalis, padams, kirtanas, sankirtanas, varnams, swarams, etc., all in Telugu, one of the most musical and melodious languages in the world.

Kshetrayya, one of the most inspired exponents of Madhura bhakti, has enriched the vision and vision of generations and generations of musicians and dancers with his ecstatic and exclusive padams which are the nearest equivalents to Jayadeva's Ashtapadis and Vidyapathi's Padavali. He lived in the 17th century. As Abburi Ramakrishna Rao once said, Kshetrayya padams are unique in the sense that musicians hear music in their dancers, see dance and perceive poetry. An expression of Madhura bhakti with the theme of Nayaka-Nayaki Bhava, these lusty and largesque verses are to delight eroticism style but not in spirit. They are not sculpture like the Konarak and Khajuraho sculptures. They are on the contrary, sparkling like tiny jewels and vivid miniatures.

Kshetrayya used sensuous as values for his mystic transcendental communion with the Supreme Lord Gopala of Mayavaram. The sensuous is scorned, the imagery is carnal, the mind is intoxicated, the senses are the idiom and [illegible] but the overall impact of each [illegible] is spiritual and transcendental while textually it is a [illegible] sensuous [illegible] spirit.

As [illegible] to Kannada Kavi Kanta Rao has [illegible] some time [illegible] the 16th century Telugu [illegible] Kanarese but then that's what [illegible] is all about. [illegible] who deserve [illegible] the [illegible] of Karnataka. A translator [illegible] has [illegible] the extremely [illegible] the language of the original and the [illegible] but [illegible] to be translated [illegible] the advantage of being not

only a sensitive scholar but an extremely perceptive and creative poet, musician and composer with an intense feeling for words whatever the language. He knows his Kshetrayya and he knows his English. I give below an example of Dr. Rao's English rendering of Kshetrayya's padam describing the plight of Paramaiya Madhya Virahotkanthita Nayika.

If he is angry, it's my luck, what else
if he is angry, it's my luck!
O friend, with a twig-like mien,
can I punish him at all! If he is

To him who speaks apparently nice words
can I be considered a nice woman?
He doesn't come to me, my dear friend, and
may not see my face again,
is there no God above? If he is

No more pangs of separation, perhaps
my company is too much for him,
well and good
if I am not to his liking, like you
O dark haired one, lacking in affection of olden days
If he is

There are so many instances in which
even in my teens he enticed and enjoyed me,
how many a promise he made to me
O my dear, the same Muvvagopala, now If he is

Dr Rao has done his best and his best is good enough. But then no translation, however well done, can be a substitute for the original, nor can it pretend to be.

Kshetrayya's original name was Varadayya. He was an ordinary householder living happily with Rukmini, his devoted wife. But when he came into contact with Mohanangi, a temple dancer, he was smitten with love at first sight. From then on it was a frenzied and futile exercise in courtship for him with no matching response from her. Mohanangi, a devadasi attached to Gopala's temple at Muvva, found him unacceptable because of his apparent lack of talent or skill in any field. She dismissed him as wild and wayward and unworthy of her attention. But he wouldn't give up. He would pursue her all the more doggedly to her disgust. Addressing one of his padams to Muvvagopala in a state of distraught, he says:

Oh, Lord! Unite her with me!
For having supplicated you to such an extent
Oh, Lord! Fulfill my desire!

At last, somewhat relenting, Mohanangi suggested that, if he really desired her, he should compose songs in praise of the prestige deity of Mayya and make house [illegible] to the Lord before wooing her. One day a saint noticed Varadayya's sorry state and, taking pity on him, decided to show him what real love was. He took him to the temple *pushkarini* and gave him the *beejamantra* which at once revealed to Varadayya a [illegible] dissected world of sublimity or the highest plane of [illegible]. Now Mayyagopala repaired Mohanangi and Varadayya's earnest [illegible] for her was transformed into love of Divinity. Thus began his spiritual odyssey which took him from shrine to shrine and wherever he went, he sought the [illegible] with the Lord through song and [illegible] of joy and ecstasy [illegible] the [illegible] his [illegible] to the Lord [illegible] ecstasy [illegible] spiritual bliss. Thus he became Kshetrayya, one who kept [illegible] pilgrim centre to another with [illegible] his [illegible] singing of [illegible].

Kshetrayya's padams have [illegible] simplicity and [illegible]. In arrangement of words [illegible] elegant [illegible] language and in the [illegible] the construction structure of the padams are tight and [illegible]. The images evoked are down to earth at the same time being none of their essential other worldly [illegible]. Srngara as rasa of [illegible] as in his padams, has a moral [illegible] effect on the public. Some critics have expressed the opinion that Kshetrayya's padams are *pachhi srungaram* naked beauty. Were they can say the same thing about Jayadeva's Ashtapadis also? It all depends on how one responds to the very concept of Madhurabhakti, which is the highest form of worship because it is based on the ultimate oneness of man with God through the total surrender of the lover to the deity. Andal and Mira and their male counterparts such as Nammalwar, Jayadeva, Vidyapathi, Chaitanya and Chandidas have only expressed in words what they have experienced in the privacy and intimacy of their communion with the supreme Lord — the Eternal and Universal Lover.

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PRELUDE

(Spiritualisation of 'amour' in ancient and medieval Indian art, sculpture and Literature)

Sakti worship was a phase in Hindu tantrism. The absolute is Lord Siva, the Paramaatma and the Universe or Prakriti is Sakti, the mother goddess. They are represented in the masculine and feminine elements in the visible (and invisible) nature.

Saivism and Saktism were as old and ancient in the Bhaarata varsha as and when the equinoxial point (Vishuvat bindu) coincided with the star Arudra or Betelgeaux of which Rudra or Lord Siva is the presiding deity, 180° apart from which, is located Moola (of which Devi or Sakti is the presiding deity in the 27 sidereal star cycle). Astronomically this period in the Christian Era falls between 3633 BC and 4677 BC. Most probably the characters in the epic Ramayana and its author Vaalmiki lived in that age, since we find in Sugriva's words: Sambhavaeva adasaatmaasah.

In Saiva tantrism, absolute reality is conceived as a unity formed out of liberation from physical existence - reached by merging the male and female elements - both within and without - physically tantamounting to the merger of Kundalini located in the muladhaara Chakra (Sakti) with the sahasraara chakra located in the Brain (Siva). The same phenomenon is found in the union of Prakriti and Purusha (of Saankhya) or Raadha and Krishna (Vaishnavism).

Sakhi or duutika in love poetry throughout India, appearing as a character in the 'Padaavali' lyrics of North India or "Padams" (lyrics) in South India is usually, the messenger maid of the hero or the Lord. She was the same as Siva duuti of Saiva tantrism.

In tantrism, there was a ritual called duuti yaagam in which music, dance and lyric served as inseparable components of the 'ritual'.

Having functions like carrying one's message of love to the other, consoling the lonesome hero or heroine, reconciling their hearts after temperory rifts, the sakhi or duuti, in philosophical parlance is equated to the guru, the initiator.

Suffice to say that not only the great commentator on Bharata's naaTya Saastra 'abhinava gupta paada' but also his Guru Sambhunaatha and Maheswara bhaTTa of Kashmir were all

well known adhetents to Kaula tantra - a variant of Saivism, where in, duuti is identified with mother goddess.

From the 11th Century onwards, Jayadeeva, Candii daas, vidyaapati, muraabai, caitanya among others in North India, and naayanmaars like jnaana sambandhar, sundaramurti and aalwars like nammaalwar, aanDaal and their follower annamaacarya in the south, continued the same amorous union in naayikaa naayaka bhaava in their devotional lyrics with a rightful emphasis on duutika's role.

As an upholder of the same tradition, Kshetrayya lived upto his models and excelled them in some respects, as an exponent of the naayikaa naayaka bhaava and sakhii duutyam in his immortal lyrics of 'God love' or 'madhura bhakti'

— RAJANI

A note on
"CevvandiiSwara" (Cevvandi linga)

The 5th lyric in this volume, depicts three suitors being received by a courtesan, with all warmth and civilities, but each kept at a distance or nearness according to her own volition and choice. They are cevvandi linga, kanci varada and muvvagoepaala. This author's discovery places cevvandi linga as the naTarAja doing uurdhwa taanDava, as found in the Cidambaram temple sculptures and elsewhere in India. Four or five lyrics of kshetrayya depict Cevvandilinga as the hero and muvvagopala's friend.

In support of this contention, a telugu verse from Kaasabhatu Swara maahaatmyam of dhuurjaTi a 16th century telugu poet, one of the eight Laureates in the court of the king krishNa devaraaya of Vijayanagar Empire naatkura one of the 64 naayanmaars (Saivite devotees) paying his homage to the Lord of Cidambaram is depicted in the verse.

(Telugu Script)

వెన్నదిక్కరు సిక్కరిక్కరు గాంచెన్ కీనాం పోలంబ్
తెన్నన్ కీనిం రాంగ నాడ వాక్షిరి పదాపాన్నదుల్
నిన్నన్ తీరని కట్టితో వ్యాదుమువారిన్నాం పెదిరాయుసన్
నిన్నన్, తిరుమలిరి చూడ్పలొనవన్ నత్యిరుడుత్సంబితన్

(Roman Script)*

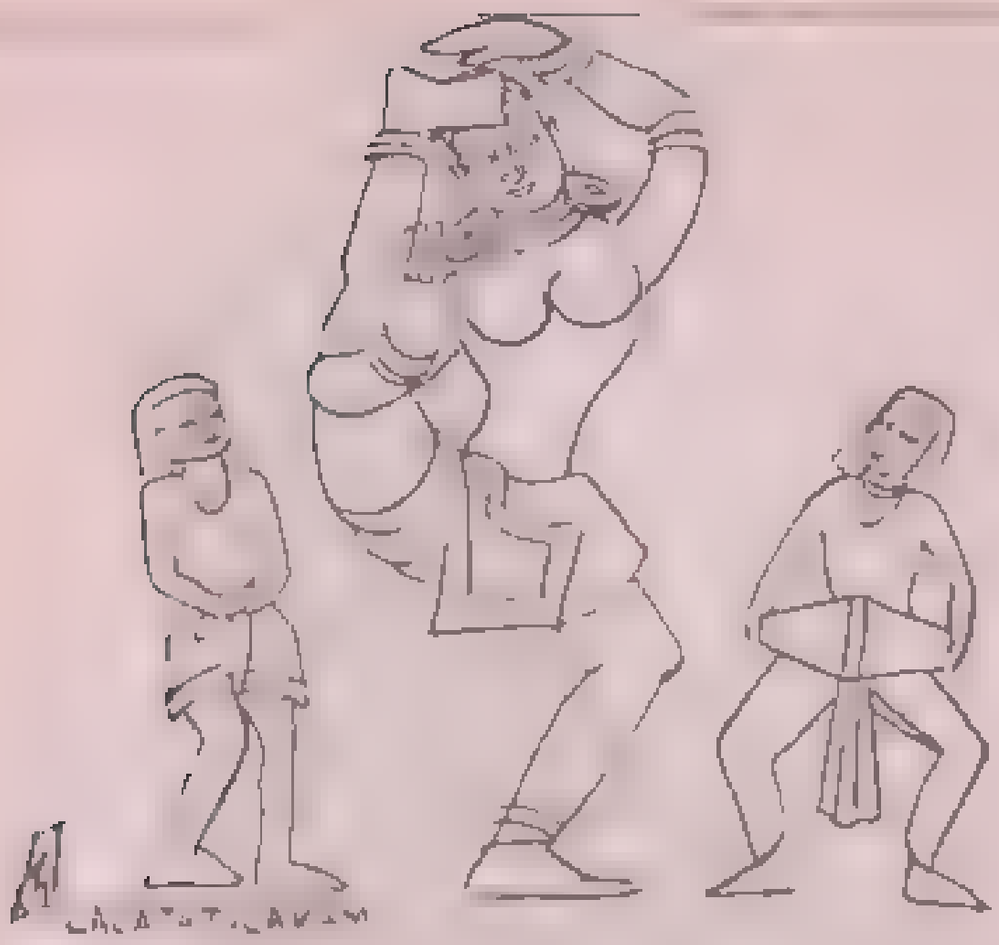
Cevvandi swarup iswaveeswaruni gaanen
bheeshaNaamhoolatal
trevvan, tavrata taangi sambhava Saras
Sreenil vidaahavyathal
vavvan, tatani bhakti to bridayam
aavirbhuuta moodambunan
navvan, tugayi pode vaDkuladavan
natkiiruD utkanThatan"

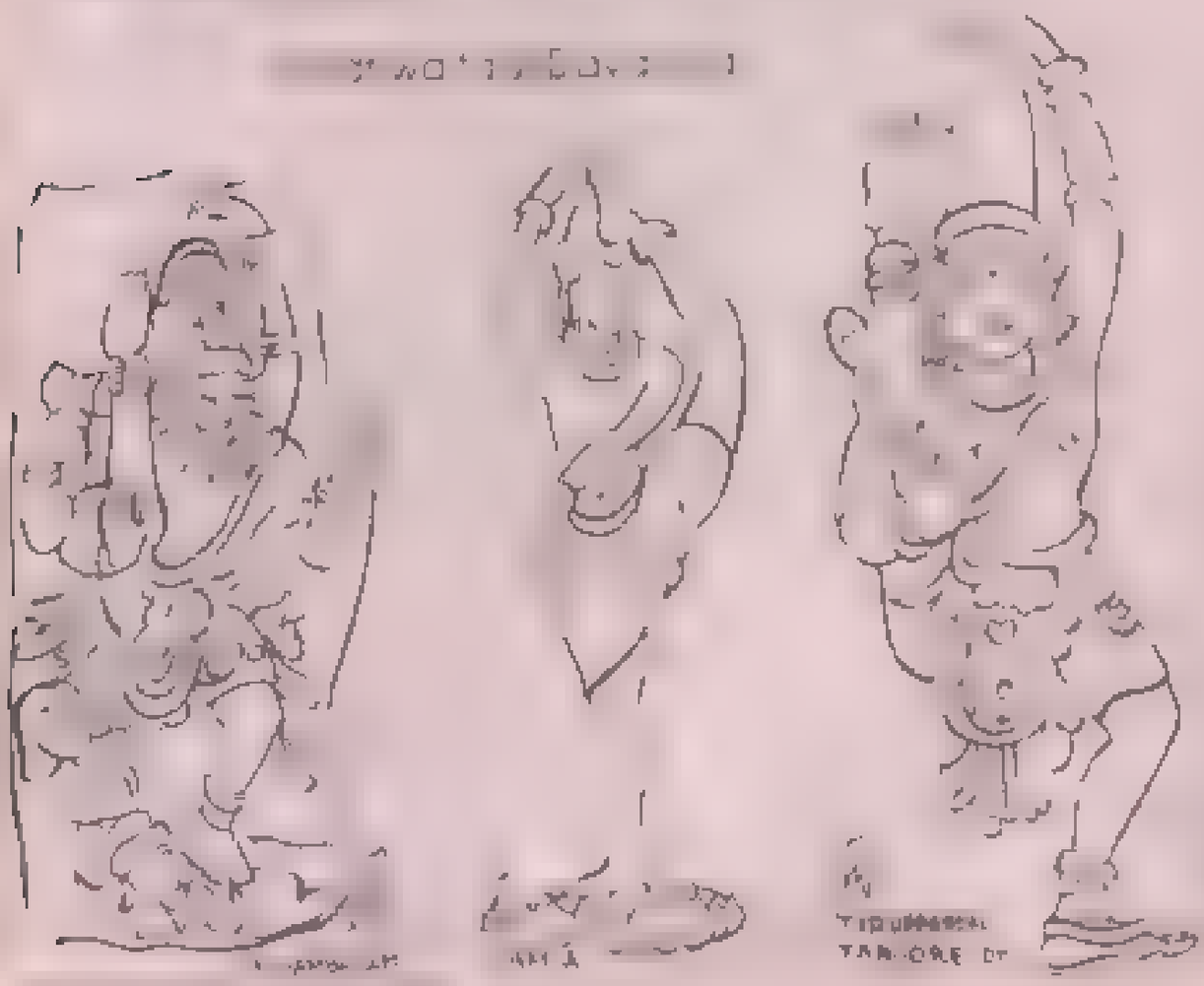
(Translation)

natkara saw cevvandaSwara, the Lord of all gods, as the terrifying cobweb of sins got cut to pieces, and torment of scorching caused by the piercing arrows of physical desires got obliterated, as with undying devotion the rising upsurge of joy made him laugh. his looks became straight with longing to be in the presence of the Lord, for ever.

Nobody else who is not a telugu could understand the name "cevvandi - since both cevi (ear) and andi (anklet) are pure telugu words. There are a few pictures in this volume, showing natarajas anklet reaching his ear!

RAJANI





వరాను క్రమ సూచిక

	[illegible]	[illegible]	పరకీయ	68
43	[illegible]	[illegible]	సామాన్య	69
44	[illegible]	[illegible]	[illegible] సామాన్య	71
45	[illegible]	[illegible]	సామాన్య	73
46	[illegible]	[illegible]	పరకీయ	76
47	[illegible]	[illegible]	ప్రియ	77
48	[illegible]	[illegible]	సామాన్య	79
49	[illegible]	[illegible]	ప్రియ	81
50	[illegible]	[illegible]	ప్రియ	83
51	[illegible]	[illegible]	పరకీయ	86
52	[illegible]	[illegible]	సామాన్య	89
53	[illegible]	[illegible]	[illegible]	90
54	[illegible]	[illegible]	పరకీయ	93
55	[illegible]	[illegible]	సామాన్య	95
56	[illegible]	[illegible]	పరకీయ	97
57	[illegible]	[illegible]	పరకీయ-ముదిత	98
58	[illegible]	[illegible]	ప్రియ	101
59	[illegible]	[illegible] కాంభోజి	ప్రియ	103
60	[illegible]	[illegible]	ప్రియ	106
61	[illegible]	[illegible]	ప్రియ	107
62	[illegible]	[illegible]	ప్రియ	109
63	[illegible]	[illegible]	ప్రియ	111
64	[illegible]	[illegible]	[illegible]	114
65	[illegible]	[illegible]	ప్రియ	116
66	[illegible]	[illegible]	సామాన్య	117
67	[illegible]	[illegible]	ప్రియ	118
68	[illegible]	[illegible]	పరకీయ	120
69	[illegible]	[illegible]	పరకీయ	122
70	[illegible]	[illegible]	ప్రియ	124
71	[illegible]	మోహన	[illegible]	127
72	[illegible]	[illegible]	సామాన్య	129
73	[illegible]	[illegible]	పరకీయ	131
74	[illegible]	[illegible]	ప్రియ	133
75	[illegible]	[illegible]	ప్రియ	135
76	[illegible]	[illegible]	సామాన్య	137
77	[illegible]	[illegible]	సామాన్య	139

68	[illegible]	[illegible]	స్వీయ	[illegible]
69	ఈ [illegible]	[illegible]	స్వీయ	143
70	[illegible]	[illegible]	[illegible]	
			సామాన్య	145
71	[illegible]	[illegible]	సామాన్య	148
72	[illegible]	[illegible]	వరకీయ	150
73	[illegible]			
	[illegible]	[illegible]	[illegible]	[illegible]
74	[illegible]	[illegible]	స్వీయ	153
75	[illegible]	[illegible]	సామాన్య	155
76	[illegible]	[illegible]	స్వీయ	158
77	[illegible]	[illegible]	సామాన్య	160
78	ఎంత తెల్లవారె నయ్యా	[illegible]	స్వీయ	162
79	[illegible]	[illegible]	స్వీయ	163
80	ఇంటికి రానిచ్చెనా	[illegible]	స్వీయ	165
81	[illegible]	[illegible]	సామాన్య	167
82	[illegible]	[illegible]	స్వీయ	170
83	[illegible]	[illegible]	స్వీయ	172
84	తరిలితివి ఇక నిన్ను తరలనీయ	[illegible]	స్వీయ	173
85	అట్టే యుండేవు నుని	[illegible]	వరకీయ	175
86	[illegible]	[illegible]	అధిపాదిక	177
87	[illegible]	[illegible]	స్వీయ	178
88	నాదోసకు రాకు	[illegible]	స్వీయ	181
89	[illegible]	[illegible]	స్వీయ	182
90	మోసపుచ్చి రమ్మా	[illegible]	వరకీయ	185
91	ఇక నిన్ను నమ్మరాదే	[illegible]	[illegible]	[illegible]
92	ఏమైనా నేనందు పోను	[illegible]	సామాన్య	189
93	[illegible]	[illegible]	సామాన్య	191
94	[illegible]	[illegible]	పురుష విరహం	193
95	మరిచి నాడబోయేమో?	[illegible]	వరకీయ	195
96	తలచి యుంటి నొమ్మా	[illegible]	స్వీయ	196
97	[illegible]	[illegible]	స్వీయ	198
98	కోడ కూసె నయ్యయ్యో	[illegible]	వరకీయ	199
99	పొంచిన తలిరు వలెనే	[illegible]	సామాన్య	201
[illegible]	[illegible] నమ్మా	[illegible]	స్వీయ	203
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	సామాన్య	
			ఖండిత	207
[illegible]	[illegible]	[illegible]	సామాన్య	206
[illegible]	రారా మోయుంచితే	[illegible]	[illegible]	

138	పరమాత్మా నీయమ్మము	-	తోడి	పంకియ	278
139	[illegible]				
	రింబికి వస్తవి	-	యదుకులకాంభోజి	[illegible]	[illegible]
140	అలనా మణిరో	-	ముఖారి	సామాన్య	283
141	తక్కువయ్యా	-	శంకరాభరణ	స్వీయ	285
142	[illegible]		[illegible]	[illegible]	[illegible]
143	[illegible]		[illegible]	సామాన్య	288
144	[illegible]			[illegible]	
	తెల్లవారెనా	-	సురటి	(అధిపారిక)	290
145	వరుగిరోవే నందాలా	-	మంజారవం	స్వీయ	292
146	నిమ్మనివెనొత్తుకొనేవు	-	కాంభోజి	స్వీయ	294
147	నీకు దయ రావలెనాక	-	ఆహిరి	స్వీయ	295
148	[illegible]				
	ఇపుడు తెలిసెనురా	-	హంభీర	స్వీయ	297
149	[illegible]		ముఖారి	స్వీయ	298
150	[illegible]			[illegible]	
	పవ్వళి	-	మంజారవం	(పురుషధిరపాం)	30
151	ఎవ్వరి నింపుడు ఏమి సేయుదు	-	భైరవి	స్వీయ	303
152	విందు జూచి తిరిగెనె	-	యదుకుల కాంభోజి	స్వీయ	305
153	[illegible]		[illegible]	పంకియ	307
154	పదసమ్ము రాదిక	-	బేగడ	సామాన్య	308
155	[illegible]		[illegible]	సామాన్య	311
156	[illegible]	-	[illegible]	సామాన్య	313
157	[illegible]		[illegible]	సామాన్య	314
158	[illegible]		[illegible]	స్వీయ	317
159	పరరి వానివే పైడి	-	ముఖారి	సామాన్య	319
160	[illegible]		[illegible]	స్వీయ - 1తుడు	321

First lines of Transliterated Telugu Lyrics of Kshetrayya in the Serial Order.

1 Veedukaloo - Deevagaandhaari (Sa)
2 Pravarampe - Keedaaragaula (Sa Abh)
3 Maguva tanakee kaa - Mohana (SW)
4 saamaanyamu kaade - Kaambhooji (Sa Prem)
5 Cakkani daya - dhanyaasi - (S)
6 Sripati sutu Baarki - aanandabhairavi (Pa)
7 Alighee Bhaagyamaave - Huseeni - (Pa)
8 ninnujuudaga geenee - punnaagavaraali (Sw)
9 naamanasu VaoTade - KaVaaNi (Sa)
10 Vadaraka Poopoove - Kambhoji (Sw)
11 Ela Vacchive - saamineDabasi - navaroja (Sa)
12 EvvaDeeno Bhaama - SankaraabharaMam (Pa)
13 eemani telupudu - aanandabhairavi (Sw)
14 eemiseevudu Mohamu - Kaambhooji (Sa)
15 Etuvanti Mohamoo - Kaambhooji (Sa)
16 Avvayoo VegaTaayene - naadanaamakriya (Sw)
17 Paccci YoDali dana - aahiri (Sw)
18 Nanne penDlaaDusumi - pantuvaraali (Ka)
19 Etuvanti strila Pondana - Bhahari (Sw)
20 Raama Raama PraNasakhi - aahiri (Pa)
21 Leemaroo Maa MuvvagopaaluDu - Saaveeri (Sw)
22 EnniTikani Neemettu - Mukhaari (Sw)
23 Vacce manasoo Raanimanasoo - Pantuvarali (Doot)
24 Leemaroo uuraka pavvalinc na - keedaaragaula (Sw)
25 Ceeta Kaasuleedugaani - Bhahari (Sa)
26 CeepaTu Kaavaccunaa - Bilahari (Doot)
27 EntaTa Tedavaaradu - Aahiri (Sw)
28 Kammanave Sammukhaina - Keedaara (doot)
29 Caalu Caalu ii cipolatoo - Mukhaari (Sa)
30 maanini Vinavee naa manda buddhi - SankaraabharaNam (Sw)
31 eemoo neeram enuka - Kaambhooji (Sw)
32 Vedaki teeraa Paovu veeruvellanu - PeegaDu (Pa)
33 Ca araaja gamanaroo - Kaambhooji (Sa)
34 Anusarinc naa raaDu - Asaaveeri (Kalah sa)
35 **Adariinee moovi - Kaapi (Sa)**

36 Ninna nenu maratunaa - kalyaNi (Pa)
37 Valapinedi eTavaru - Vasantha - punnagavarali (Sw)
38 [illegible] - Nattaambari - (Sa)
39 Emi talaco kondanamma - ghanTaaravam (Sw)
40 Aluka titrenaa - saaranga (Sw)
41 Intiki varadaniki - dhanyaasi (Pa)
42 Innaadhamaina puu moorta - Mukhaari (Sa)
43 Koopamu rasina evvarikaina - Bilahari - Sa Ka
44 Vaccinaneem, rasikunnaeem, - Mukhaari (Pa)
45 [illegible]aloorasetunamma - punnagavarali - Sa)
46 Ni pondusevakamaina - kalyaNi (Pa)
47 Nii meelu maratunaTe - saaveeri
48 ParadeeSamuna - Moohana (sw)
49 Enta cakkanivaaDe - Yadugirikaambhoji (w
50 eemaneeva - aanateera - Mukhaari (Sw)
51 Koncegattela - saaveeri (Sw)
52 Koomaaroo Valacinanduku - GhanTaaravam (Sw)
53 eetaruna Ramani Gelica - saurashtra (Sw)
54 Naakopameenaanuuta - sandhavi (Sa)
55 Baagaaye Nivagela - saaveeri (Sw)
56 Sudhamaayene - kaambhoji (Sa)
57 Nannu Tiru pommaneeree - pantuvaraali (Sw)
58 pakkaano koopaana pavvaLincinavaani - kedaaragauLa (Pa)
59 GauDani kuuDani nenaa - aanandabhairavi (pa)
60 Vadari Sandina pavvaLincina - kalyaNi (Sw)
61 Adariki Sarvavapaave - Mukhaari (Sa)
62 Indendu Vaccitivitraa - suraTi (Sa)
63 Mandali Vare Naapai Bhairavi (Pa)
64 Avvayyoo NaavanTi Toyalini - punnagavarali (Sw)
65 Meeragaadu rammanave - Sanaana (Sw)
66 Valapu daacaneeranee - pantuvaraali (Sa)
67 Inta Moohameemiraa - SankaraabharaNam (Sa)
68 dontara VaDemuko - punnagavarali (Sw)
69 Ituveenu jeevanaku - ghanTaa - (Sw)
70 Emanenee Suddala - Naadanaamakriya (Sw Sa)
71 Roopa Vallava gani - aanandabhairavi (Sa)
72 Cerucu maari Yunnaanani - Beegada (Pa)
73 Gauraree adi nalla e hoyalu - Sahana (Pa)
74 [illegible] - Asaveri (Sw)

75 anta davagalavaani - Kaambhoji (Sw)
76 anta prodaave - pantuvaraali (sw)
77 Celiboo paagiri - enuDu - SankaraabharaNam (sa)
78 eela telavaarenayyoo - aahiri (sw)
79 innaalavaae Kaadammaa - todi (Sw)
80 inTiki raanicceenaa - suraTi (Sw)
81 EkkaDi Neestamu a - saaranga (Sa)
82 Eeyate taaa unamma - aTbaaNa (Sw)
83 Eemandunamma - Avanta - Keedaaragaula (Sw)
84 tagilitiva ikaninnu Taralanuyanuraa - Mohana (Sw)
85 aTTe vunDeevu sumi - ghanTaaravam (Pa)
86 Indu raadagadu neenu - ghanTa (Abhi)
87 alukoo peeyaraakoo - saveeri (Sw)
88 naa doovaku raaku - sauraashTra (Sw)
89 endu daccukondu - kalyaaNi (Sw)
90 Moosapaaccamma - saaveeri (pa)
91 Ika nannu nammaraadee - sauraashTra (pabi)
92 etnana neenandu poonu - saveeri (Sa)
93 Moosamaave naa buddhi - Kaambhoji (sa)
94 Prodda poodu nidaraadu - Varali (poosta Veraba)
95 MaraTinaaDaTaveemee - Gaulipantu (pa)
96 Teeyi vokari Soomma - pannagavaraali (Sw)
97 Cannadana Neeneemeruga - KalyaaNi (Sw)
98 Koodi kuusenayyayyoo - sauraashTra (Pa)
99 Puucina Talituvaenee - aanandabhairavi (Sa)
100 moretta naatinammaa - Kaambhoji (Sw)
101 eelavalaa tinooyammaa - ghanTaaravam (Sa)
102 Calanaave naa manasu - Madhyamaavati
103 Cilgintaayyira naasaamy - Kaambhoji (Sa)
104 taaraa maavinTiki - kaambhoji (Dooti)
105 gaDiya gaDiyaku Manavi - Mohana (Sa)
106 Okka saarike naagaina - Mohana (Sa)
107 Okka gaDiyake naagaite - Mohana (Sw)
108 phalaminka veemikadda - KhanDe (Sa)
109 Naavalla duDuku - sauraashTra (Pa)
110 Evariyalla duDuku - suraTi (Sa)
111 Nikanna Nannu geliche Meeva - navaroju (Pa)
112. eemiraavarada - Mukhaari (Pa)
113 Akkaraa ee vaanivaaru - aTbaaNa (Pa)
114 taruNu-aara Vibhuvendu daacukondu - kalyaaNi (Ta)

115 Akkaroo magavaarku - kaambhooji (Sw)
116 eemoo maayava apu - pantuvarali (Sw)
117 Cittamu Veerainanduku - mukhaari (Sw)
118 daanipannu saaTi seeya tagunaa - madhyamaavati (Sa)
119 Tarunsroo puNyapaapamu - ghanTaaravam (pa)
120 AndagaaDavauduvu e aadivaraaha - SankaraabharaNam (Sa)
121 Akkaroo nannu baasinanduku - Mukhaari (Sw)
122 Induku pogaeesenaa - Keedaaragauli (Sw)
123 dinamuliTovale - Kaapi (Sa)
124 Noduravaccunaa kanTiki - tooDi (Sw)
125 Entaleedu - madhyamaavati
126 Neeramaa Kommaa - Gauri
127 Manci Vennela - Bhairavi
128 TaruNiroo nannu aaDudaani - saaveeri
129 baala pannepDeela goola - kaambhooji
130 pelataa ataDu aageedi nenaru - tooDi
131 ennaTikoo neenu kommanu juticedi - Kaambhooji
132 madavati peTTina mandu - aTHaaNa
133 eemani duurittve koomali - tooDi
134 magavaani kaTTubeTTa - saaveeri
135 hitavugaadeemoo-aanandabhairavi (Sw)
136 Iddarivalenekuuli - sauraashTra (Sw)
137 Maaminiroo raarammani - bhairavi (Sw)
138. sarasijaaksha nijanmamu - tooDi (Pa)
139 Herungaka maryaka rinTiki vastivi - vaduku a kaambhooji
140. lalanaamaNiroo - mukhaari (Sa)
141 Cakkanayya - sauraashTra (Sw)
142 Iccina mancide
143 Manci Dinamu - aanandabhairavi
144 Ceelabboo yentaveegamee telavaareraa - Huseeni
145 toruNiroo Nee nandaaka - ghanTaaravam
146 ninnu navee noccukoneevu - kaambhooji
147 nikee Dayaraavale gaaka - aahiri
148. HTavanTivaaDanucu hipuDu teesenuraa - kuranji
149 Ai raade neestam ammalaraa mukhaari
150. Aligi veela yindu vacciti - ghanTaaravam
151 evvari nampiida eemiseeyudu - bhairavi
152 vindubuuci trigunee - vadukula kaambhooji
153 palukuleeTiki dayalu - kaambhooji

154. sarasamugaadika - beegaDa
155. palukarincina nivu KalyaaNi
156 Aparuupadarsanambaave - Bhairavi
157 duuramencaka saampa duarulu bhairavi
158 teesi teeyaleeka madhyamaavati
159. Padari Vaanice Padi - mukhaari
160 Vaanini neeneela Valaci ti - huseeni

Code for transliteration of Telugu and Sanskrit lyrics and technical terms of aesthetics into Roman Script

Vowels :

అ a	ఆ aa	ఇ = i,	ఉ = u,
ఊ u	ఋ ru	ౠ = ri,	
ఎ = e	ఏ = ee	ఐ ai	
ఒ o,	ఓ = oo	ఔ = au	
అం = am,	అః = ah,		

Consonants :

క = ka,	ఖ = kha	గ = ga,	ఘ = gha;	
చ = ca	ఛ = cha,	జ = ja,	ఝ = jha,	
ట = Ta,	ఠ = Tha,	డ = Da	ఢ Dha,	ణ = Na,
త = ta,	థ = tha	ద = da,	ధ dha,	న = na
ప = pa	ఫ = pha,	బ = ba,	భ = bha,	మ = ma,
య ya,	ర ra	ల = la	వ = va,	వ = va
శ = Sa	ష = sha	స = sa	హ ha	

In the transliterated words or lyrics Ta Tha, Da Dha, Na La and Sa are to be read as ట, ఠ, డ, ఢ, ణ, ళ & ష and ta, tha, da, dha, na and sa are to be read as త, థ, ద, ధ, న & స.

It is immaterial if any other letters are capitals or small

Lyric 141 = devotion of (divya swiya naayika) ie mother goddess to the supreme lord! (paramaatma) through music lyric and dance!

The Present muulayrat of Mawlana Fazal Mawla

Courtesies Acknowledged for illustrations, Photos and Sketches

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(1) Dr. Vissa Ramachadra Rao Prof. Dept. of Anatomy M.R Medical College Gulbarga	i) Coloured Portrait of Kshetrayya ii) Sketch of Vijayaraghava Nayak iii) Photographs of Mahanirvat of Mayavaramma at Mayva iv) [illegible] Swamy's Samadhi [illegible] (sketches drawn by [illegible] Artist) v) Photographs taken at Kshetrayya Jayanti meeting of [illegible] Kasaraj, Prof. M.V Ramasarma, P.V.R.K Prasad etc vi) Pattinathar Balasaraswati & Party where she rendered S.V Kalapam (7.12.74) vii) Padmabhushan Bala & Party in a performance viii) Pandit Sanjiva Reddy [illegible] banks of Ramanuja Manchala at Tirumala ix) Lord with his beloved — a sketch by Balu — from Annamacharya Sankeertana (1978 May)
3) Editor Swati Weekly, Vijayawada	Tank-bund statue of Kshetrayya
4) Mrs. Padma Varadan, J.Tata Road, Bombay	Ranga Ramanuja Iyangar & Veena Dhanammal
5) Ramakrishna Vedantha Mutt, Calcutta	Sketches of Gandhiji, Vivekananda and other pictures of artistic and cultural interest from Bharatiya Sangeetha Itihas by Swami Prajnanananda
6) Vajhla Kandasu, Jamshedpur	One hundred and eight dance poses [illegible] Kararamayana From Achanaya Krishnamurthy

RAJAHMUNDRY PRINTERS, Vijayawada

MUVVAGOPALA PADAVALI

AMOURS OF THE DIVINE COWHERD

with jingling bells

1. దేవగాంధారి

వీడుకతో [illegible]
వీడు [illegible]
[illegible] ॥వీడుకతో॥
[illegible]
[illegible]
[illegible]
[illegible] ॥వీడుకతో॥
[illegible]
వెలయు మనుజుల వెంబడి వేగమె పాడగాంచి
[illegible]
[illegible] ॥వీడుకతో॥
[illegible]
తులసిమూర్తితో వాడుదలచె వావిళ
[illegible]
[illegible] ॥వీడుకతో॥

1. deevagaandhari

veedukatoo naDa.nuuna vilarvadee
veeDu munda taraala nanDi induna kaNaaNa
KuuLak ne muvva goopaa adu krpaagugaa vibhadu

॥ VeeDukatoo ॥

madhura tamaleendruDu manci bhaumanamesagu
vedata gouruNDamani vennuka nunnaanee
ittaane nenDu veelapadama tpuLenaak nunnaagna
Caduru muda nee vanna saamyk sant esha mu tuta gaade

॥ VeeDukatoo ॥

aLukuduru tapaapuri acyuta Veravaaghavadu
Velaya manujula vembaDi Veegame podagaanu
[illegible] paramuna nuDagaa ekkagaa vesyapa lanna
pal ukatoo kooga ne bahuvaana meppuce naaveem

॥ VeeDukatoo ॥

bhavantul and gaalik-eDa padishaa bahumaanamaco
tulasi mart tu vach dalace naavesa
Veraa Muvva gopalaba Vevanne nuuru padamaau
naavadi dinamu a sona nannagalasi voip-ocene

"The Key Lyric" — (Meruva Padam)

Here in this lyric the heroine whom Muvvagopala espouses, can be categorised as a courtesan variety and swa-Vanapatna, i.e. having her lover to be the most faithful one. This is a very important lyric throwing light on the auto-biographical details of the composer Kshetrayya himself. The heroine here is identical with the composer. This lyric mentions names of three kings in whose courts Kshetrayya composed thousands of Padams, having been possessed and inspired by his Lord Muvvagopala.

This song was composed at the sanctum of Muvvagopala in Kshetrayya's native place Moova when he visited there at the end of his pilgrimage when he was around 55 years of age.

The central idea of this lyric is that it was Muvvagopala who possessed and inspired the author to compose each time thousands of lyrics whenever and wherever or whichever kings court (three as mentioned in this lyric) he might have visited and that his compositions pleased not only the royal patron who invited him to compose but also the divine patron who always hovered over the dais, wherever he visited. And this divine patron was the presiding deity of village Moova in Krishna District since seven and three generations considered by the devoted people of the area to be their treasure (KaaNaa) and that he espoused the heroine or the composer Kshetrayya himself.

• • •

Prof. Vetaraj Ananda Murty surmises that the combatant tulasi mart mentioned in this lyric can be identified as Jalaa ranga Sooro a vaaggeya kaara (lyric composer) maintained by the Golkonda Court.

The Prince among libertines
who sought after pleasure,
Since seven and three generations, hence
it is said, he is our treasure,
Muvvagopala espouses me
my Lord with peerless grace' — The Prince

When Tirumal Nayak of Madhura
having offered liberal gifts,
ordered to be seated in his presence
and asked for the best of lyrics
Out came two thousand
which the host was asked to count,
And to the Lord hovering over the ears
the pleasure was of boundless measure — The Prince

Getting over earlier misgivings
when Vijaya Raghava Nayak of Tanjore
In response to many an emissary,
was promptly visited by me,
In the cool garden retreat
[illegible]
When the Lord was brought into [illegible]
pelted me honoured [illegible] — The Prince

When the powerful Padshah of Golkonda
having offered many a gift,
Desired to hold a contest
of lyrics with Tulasi murti,
My Lord Muvvagopala had
a thousand and five hundred lyrics
Composed in forty days
having possessed and inspired me!..

1 Udbhatashpapuṭam 2 Vartitam 3 Valitoruṭam
4 [illegible] 5 sannanakham 6 [illegible]

2. కేదారగౌళ

[illegible]

[illegible]
వరుసమైన వాటికి పైడి ఇదే వనుము
[illegible]
[illegible]
ఎమ్మెకాడు నేను నవసిన దినినాడే
సమ్మతిగా నొకనోట వరువుమండగా
[illegible]
[illegible]

[illegible]
యేలమి గొరి పూజ సలుపుచుండగా
అల మువ్వ గోపాలుడగు వెంకటేశుడు
[illegible]

2. *KeedaaragauLa*

Pi uva nampe nannuveeLa preeman' iragaa nipudu
Ceesa mu vaga pulu u cittamaran, vaneDu [illegible]

Vrutu Nu u ramp[illegible] pi anu pu lu
paruvamana naaTi paiDi idenanuu
naruvaku nu maata nenu [illegible] pu lu
Cerku Vetulu e Saasi Ceesanu vaa Seema [illegible]

Yemmekaa Da nenu nu nasaa Cinanaa Dee
Sammatigaa nokaa Ta caluva cuu Laaa
Ramma Vu Dakatu nnaama [illegible]
Kampa [illegible] Kevu Li gaa seem a nadi nraman [illegible]

Yeelamaa Vu Lu nu nimpuuta nu ka naaDu
[illegible]
Vamaa va gopaa Ilagu Venkatesu Lu
Ku [illegible] Sa [illegible] gaa seem anna [illegible] [illegible]

"The Call of the teen-age lover"

The heroine in this Padam is of courtesan category (sadir/dasi) [illegible] Vilasini [illegible] one who goes to meet the lover at a trysting place [illegible] Hence my suggestion is that the happy [illegible] teen-age years of Kshetrayya's life through [illegible] with [illegible] in the direct school called Mela [illegible] according to the researches of Sri Vissa Appa Rao [illegible] of [illegible] to treate as Venkatesa identical with Muvvagopala this [illegible] appears to have been composed by Kshetrayya when he visited and sojourned [illegible] weeks or months in Tirupathi and the [illegible] the teen-age [illegible] reconstructed into a [illegible] might have been set back some [illegible] through a common call to his teen-age [illegible] Muvvagopala

* * *

He has sent for me today
with ever pouring love
It's Muvvagopala my dear
[illegible] news!
[illegible] my tender [illegible]
[illegible] blossoms on my [illegible]
[illegible] serve as food
for the day [illegible] growing ripe
And for not forgetting the [illegible]
and the very memorable day for both
the archer with the sugarcane bow
was declared witness by my Lord! He has sent

Even in my teens when I
met the clever youth
under the roof of the same teacher,
with the consent of elders
His sweet whispers
with surging pleasure
"That we should be in [illegible] amorous sport
[illegible] became mature [illegible] have come to be true He has sent

In a young mango grove
on a day of rejoicing
When [illegible] in the [illegible]
Whatever was said to me by Venkatesa
who is the same as Muvvagopala
has come to be true, that one day
we would [illegible] of [illegible] He has sent

3. మోహన

[illegible]

[illegible] | మగువ తన |

[illegible]

[illegible] | మగువ తన |

[illegible]

[illegible] | మగువ తన |

[illegible]

[illegible] | మగువ తన |

3. *Moohana*

magu v tana koel aka mundaramaVeDalen
Vagakata ta maa kane Varada tellavaru nanacu | maguva tana |

VidDalara gopmgr vr doDa lalabosu
KaDarakkr pal i penagu Kanlasari tacu
n.Dudakamula des ru nidura maoe tocna
t. Dan padavugs ame na taaral kDu naDatoona | maguva tana |

sagas sagavan ve pa s tapo lupa v koma
Vagg agala ghanasara Vassna a toma
| zmma a kemme vr garu kempala toma
sagamu kacamula vidya candurala toma

[illegible] sevu sama sarati bal[illegible]
Jarata paava[illegible] ceraga jaar par[illegible]
[illegible] Kadar[illegible] taru[illegible]
paramaatma mavvagoorgala [illegible] [illegible] Imaguva tana I

3. *"The Divine Spouse heralding the dawn"*

This padam portrays an event in Kshetrayya's life when he stayed awake for a night in the temple of Varadarajaswami at Kanci. After witnessing the last item of service to the Lord, i.e., Ekantaseva, or sending the Divine consort to the bridal chamber along with the Lord, he rested against one of the pillars during the night. At dawn, Kshetrayya had a vision of the divine consort Perundevi coming out of the bridal chamber and this inspired him to come out. As such, the heroine in this [illegible] is swayamvara lekha or the divine woman. The comments of certain scholars who categorised her as a [illegible] are [illegible]

* * *

There the spouse divine emerges out, of the bridal chamber
Awakening amorous Varadaraja of Kanci
and announcing day break There the

With entwined garland of roses dropping from plaited hair
And intertwined rolls of encircling round of necklace
With a haze of sleep hanging over the half closed wide eyes
As the pair of feet get entangled, causing a faltering gait
There the
And arranging locks expose and cover her fatigue and surrender
with all pervading lovers of fragrant aloes of musk
The ruby like effulgences of lotus buds of her lips,
And an array of crescents found on her half uncovered breasts
There the..
With exhaustion of the billet on [illegible] a sense of pride
The flowing upper cloth [illegible] among the petticoat with [illegible]
Resting hence on shoulders of young women on either side,
Awakening the Supreme [illegible] Mavvagopala, at dawn break!
There the ..

4. కాంభోజి

సామాన్యము కాదు [illegible] సామాన్యము కాదు
[illegible] భామలు వానికాసించు ఈ మందు
విజయ రాఘవుడే సామి సుమ్మి
[illegible] జనులకు
వీనుల విందు ఓ చెలియరో. | సామాన్యము కాదె |

[illegible]
[illegible] | సామాన్యము కాదె |

అలుకు మేటిగావలె తంబుర
[illegible]
పాలలు వినిపించవలె
[illegible] | సామాన్యము కాదె |

[illegible]
[illegible]
[illegible]
[illegible]

| సామాన్యము కాదె |

4. *Kambhooji*

saamaanyamu kaade! Vaanipondu saamaanyamu kaade!
Veemu neerant bhaamalu vaani kaasincu eemandu
Vijaya raaghavude saamisummi
bhaumi vandu vaani ganamulenna janulaku
vinulavindu!! oo celiyaroo!

| Saamaanyamu kade |

Paavapu bantaxaari Kaavale vaari pada pada vaana
sevaa hattara muvaa ne vaani maddu kavata taa
vraaya cadava neeravale aa vaga a vandu

gaavakuraaru gaavale [illegible] [illegible] [illegible]

aaTaku meeTigaavale tambura
[illegible] Ti [illegible] [illegible] [illegible]
paaTalu vinipinca vale
vaari manasu [illegible] maaTalaaDa neera vale [illegible]

[illegible]

Kappura paagaa luva vale VaaTeraku teene
[illegible] vale tamiheeee [illegible]
[illegible] nook vale [illegible]

appuDee pa kon, KuuDava [illegible] [illegible] [illegible]

"The like of whom he loves"

samaanya PreeDha Premagaa ita Here the heroine belongs to the courtesan category. But she is telling her friend about the unique characteristics of her heroes as beyond the common kind, she sing proud of her love and her possession, and the hero deserves all the qualities mentioned in the verse. Although the [illegible] appear to be King Vijayaraghava, the same set of qualities would fit in very well when applied to either Muthuvagopala or even Kshetrayya.

• • •

Not for easy virtue he would like to be a lover
Many a woman having not sent to [illegible]
[illegible] [illegible] [illegible] [illegible] Not for [illegible]

The master is indeed King Vijayaraghava
[illegible] people of the world, it's a lesson to be [illegible]
[illegible] about his attainments O my dear Not for [illegible]

[illegible] must be mature and clever and respect to
his poetic and lyrical exercise;
[illegible] as to read and write his lyrics
[illegible] and as a musician capable of
[illegible] [illegible] in melody my dear Not for [illegible]

[illegible] [illegible] with strokes
[illegible] expanding [illegible]

should sing away some easy songs about him
and take precious evening his whims my dear' Not for easy

She [illegible] after him camphorated nuts and half bitten
betel leaf adding the nectar of her lips,
watching the desire having taken a surge
she [illegible] be prompt to press the lips
and Vijayaraghava then and there
be won over my dear' Not for easy

5. ధన్యాసి

[illegible] ||

[illegible] ||

[illegible] ||

[illegible] ||

[illegible] ||

5. *dhanyaasi*

Cakkani daya galadaya [illegible] jaagaa cevandi lingaa'
YikkaDiki vacina Deemoo heccu kanci varadaa' | Cakkani daya |

Ceekaa [illegible] cevandi lingaa
telisemaa yenaki [illegible] kanci varadaa | Cakkani daya |

Yendunnaavani veeDa [illegible] cevandi lingaa
anaku keemi evaridi [illegible] kanci varadaa | Cakkani daya |
Kaanuree venuka [illegible] cevandi lingaa

[illegible] kalai manamoeka mar vundaamu kanca varadaa

| Cakkara daya |

[illegible] | Ca | Lakin | [illegible] nasvaedi [illegible] Cevandi Lingaa

mavva gopalu Da gaaka marev varu kanca varadaa | Cakkara daya |

5. *"The Courtesan with three suitors"*

[illegible] in this lyric a courtesan addresses, [illegible] text of this lyric was composed by Ksetrayya [illegible] at the great Cidambaram. In the [illegible] of the Natarja temple at Cidambaram he was asked to portray how a courtesan greets the god Natarja and Vishnu (Varadaraja) [illegible] as suitors waiting on her in a conversational dialogue of common civilities bringing out the most sublime spiritual message. Cevandi Linga in this song is [illegible] by the writer of this book to be none other than Lord Natarja, the former name being just the [illegible] sprouting in the Cudhra tantra [illegible] which the poet feel [illegible] not touches but [illegible] thereby [illegible] to look on the outward [illegible] and meaning the unsettling [illegible] Ksetrayya [illegible] in merging the dialogue by making the courtesan address two suitors simultaneously with all [illegible] manners but subtly suggesting that either of them is [illegible] or neither of them is better than a third suitor, Mavva Gopalu to whom she already is committed. It is also our surmise that this was the occasion once when Ksetrayya was entrusted to be addressed [illegible] as Kanca Varada and that the lyric must [illegible] composed by such a spiritual savant like Sadguru Sri Jadhavendra Sarakaraburyar of Kamakoti pitham of Kanci a contemporary of Ksetrayya.

* * *

Isn't your grace abounding?
this is your home, Cevandi Linga
your coming here
is so great O Varada of Kanci [illegible] Lord your

[illegible] come to see you, [illegible] O Cevandi Linga!
know why you haven't visited my home O Kanci Varada
Isn't your ..
Since you are here I have come here Cevandi Linga
[illegible] come to my home is [illegible] O Kanci Varada
Isn't your ..
[illegible] small arguments Cevandi Linga
[illegible] we shall stay together O Kanci Varada! [illegible] Lord your
[illegible] that laughs in this bedchamber Cevandi Linga?
[illegible] Mavva gopala [illegible] else can it be Kanci Varada?
Isn't your ..

6. ఆనంద భైరవి

[illegible]

కోపాలా? ముప్పగోపాలా! ॥ శ్రీపతి ॥

[illegible]

ర్గాపాలా? ముప్పగోపాలా! ॥ శ్రీపతి ॥

[illegible]

తీపేలా? ముప్పగోపాలా! ॥ శ్రీపతి ॥

[illegible]

[illegible] ॥ శ్రీపతి ॥

6. *Aanandabairavi*

Sri pati sa ti baarki nee nopa lesi ka nanu Veed tee

Kopalaa? mu vagopaalaa! ॥ Sri pati ॥

Yes post lu daanin Tee nee kova vani nusarasa sa

[illegible]pa laa? mu vagopaalaa ॥ Sri pati ॥

Ra [illegible] ala neepa [illegible] pudaan [illegible] nuta

[illegible] ? mu vagopaalaa! ॥ Sri pati ॥

[illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

[illegible] ? mu vagopaalaa! ॥ Sri pati ॥

6. *"THE LOVE TRIANGLE"*

(Soul - supersoul and the other woman)

Parakiya - Anyaa Sambhoga Dukhita - All those scholars who categorised the heroine in this love as Parakiya must be having their own strong reasons for the [illegible] in the last [illegible] that the [illegible] is compared to that of a married woman making love to a paramour out of wedlock surrendering herself to him [illegible] giving up everything else in life. The spotlight in this [illegible] more on the deity showing more favours on another woman [illegible] becomes angry [illegible] and [illegible] for the other woman.

All the Biographers of Kshetrayya are unanimous in their consideration for this Padam to be the earliest composition of Kshetrayya

which came out of him after a real penance and pining for the Lord in the
[illegible] of Muvvagopala. As such, he became [illegible] of the Lord
[illegible] with Kshetrayya himself was the other woman who was
[illegible] the favours of the Lord, and became the target of jealousy of
Kshetrayya, the heroine is Mohanangi, a devadasi who was a school-
mate [illegible] Kshetrayya prior to her dedicating her life for the service of
the Lord. Any a report from Mohanangi in reply to advances of love
made by Kshetrayya caused him to undertake a penance at the end
[illegible] thousands after.

In our mind it seems that one cannot rule out the possibility
[illegible] being a sadhvi — a wedded woman making vow to her own
[illegible] who engaged [illegible] approaches to another woman. It
[illegible] have happened [illegible] After getting a [illegible] from Muvva-
[illegible] that [illegible] lyrics [illegible] the Lord [illegible] even
[illegible] him Kshetrayya or Varadayya as he was supposed to be called at
[illegible] went home in distress. He [illegible] known [illegible] Muvvagopala in him [illegible] to go to the temple and invoke the
[illegible] whereby he would be relieved of his anguish. After some days of
penance he had a trance in which the transparent state of love and
[illegible] which [illegible] him and [illegible] so attractive
[illegible] by him as that consisting of himself to be identical and
himself and Muvvagopala, the female, whereas devadasi remained as
[illegible] woman [illegible] That is how [illegible] the last verse
of Kshetrayya came out as a result of his spiritual trance and [illegible]
argument.

• • •

When I am [illegible] to bear the [illegible] of [illegible]
[illegible] angry Muvvagopala that [illegible] for your love?

When I am..

[illegible] that woman's house like a [illegible] and [illegible]
does behove you Muvvagopala to go on with cheap chatter?

When I am ..

[illegible] with that wench [illegible]
is it proper Muvvagopala to suffer from such anguish?

When I am ..

[illegible] never stand that anyone else [illegible] you
[illegible] proper Muvvagopala to have pretentious [illegible]

When I am ..

[illegible] having [illegible] to her having no [illegible]
[illegible] Muvvagopala to sigh with such languor? When I am

7. హుసేని

[illegible]

[illegible] | దాలిగితే |

[illegible]

తన్మయతతో! మంచి దాన నయ్యేనా?

పినవకు దాడాయె సఖియరో! నా మోము

తిరిగి చూ డేమో - దేవుడున్నాడు నా - | దాలిగితే |

బాళి లేదిక నేల నాతో పాందు

చాలు గాబోలు సంతోషమాయె

నీలాగు నే నాని కితవు లాదేమె

నీలవేణిరో! నాటి వెనరించుక లేక నా | దాలిగితే |

[illegible]

ఢిలిన సుద్దులెన్నెన్నో గలవు

[illegible]

బాలరో! మువ్వ గోపాలు డీపుడు [illegible] | దాలిగితే |

7. *Huseeni*

a igitee bhagvamaave mar[illegible] m vaa Dal gitee bhagvamaave

[illegible] | Dal gitee |

aravampa maa[illegible]De Vaanki nee
taraNrao manchdaana nayveenaa
sarasaka raaDaave sakhuvar [illegible]
[illegible] | Daligitee |

baal kosdika neela naato pondu
Caala gaabolu santosha maave
nilaagu nee vaani kitavu kaadeeme
nilaveenro naa De nenarinchaka leka vaa | Dal gitee |

bava praavamu naaDe bramayaa [illegible] nannu vaa
Deelina suddu lennennoo galavu
Caala naato baasalu ceesinaaDe oo

7. "Angry Wayward Lover and accommodative beloved"

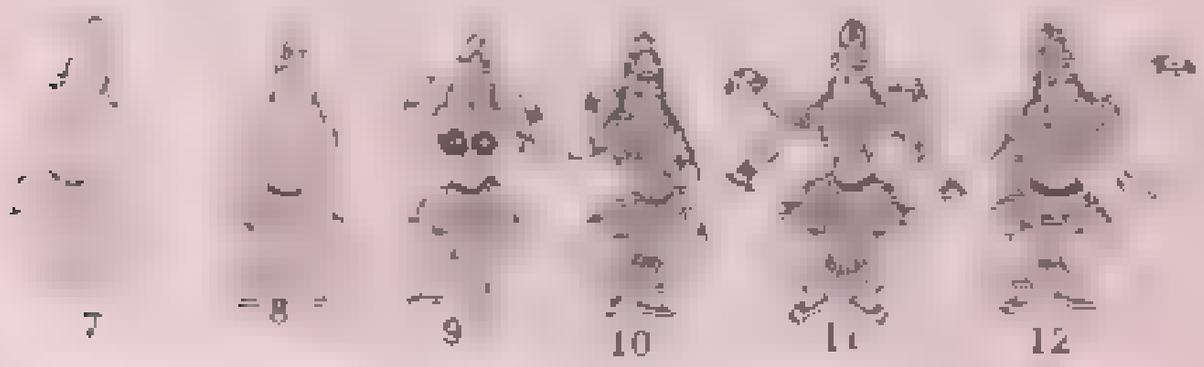
Tarakiya - Madhya - Virahotkanthita. Here the heroine is one having a secret love affair. Her lover is away with another. She is trying to explain but being timid and at the same time struggling with love she is unable to be stern against him.

* * *

[illegible] he is angry, it's my luck, what else
if he is angry, it's my luck!
O friend, with a twig-like mien,
can I punish him at all!! If he is ..

[illegible] speaks apprehensively [illegible]
Can I be considered a nice woman?
[illegible] to me, my dear friend, and
may not see my face again,
[illegible] above? If he is
No more pangs of separation, perhaps
my company is too much for him,
well and good,
if I am not to his liking like you,
[illegible] If he is

There are so many instances in which
[illegible] my tears he enticed and enjoyed me
[illegible] a promise he made to me
O my dear, the same Mavvagopala now If he



[illegible] 8 manIa a swastikam 9 [illegible] 11 [illegible] 12 [illegible]

8. పున్నాగ వరాళి

నిన్ను జూడ గలిగెనే యిన్నాళ్ళకు
[illegible] (నిన్ను)

[illegible]
వెన్నుడ దిగ్గన లేచి వెదకి కానక
[illegible]
[illegible]

[illegible]
[illegible]
[illegible]
[illegible] (నిన్ను)

[illegible]
నిన్నాడా నివలేడా? నివరా యీ వింత
[illegible]
[illegible] (నిన్ను)

8 *Punnaagavaraali*

nannu juuDa galigenee yinnaallaku
[illegible] (nannu)

[illegible]
\ennuDadgguna lee \edaki kaanaka
[illegible]
nannu [illegible] (nannu)

\[illegible]
[illegible]
[illegible]
[illegible] (nannu)

Kannavaaraa Dukoneedi kannela navvukoneedi
vunnaavo vinaaeedo? vinaraa yi vanta
nannuguu Dinadee modalu nu tooDedee Lokama
vunnaa nintee veeree manasai yentinaa muvvagopaala! [illegible]

8. *"When he comes home after a long absence"*

The heroine in this lyric is a wedded wife (swiyaa) who is ardently in love with her husband who in her estimate is Muvvagopala incarnate and she is quite confident of his affection for her although she is of a modest temperament. Madhava Kshetrayya returned home after a few weeks or a few months' absence which period he spent in the premises of Muvvagopala's temple engaged in penance culminating in a trance and outcome of the first lyric Srapati Sutu (No. 7 in this series). In the present lyric it is felt that Kshetrayya depicted verbatim, the welcoming sentiments expressed by his wife Rukmini on seeing him back home after an absence of three or four months. Like the heroine in the lyric we can get a picture of Kshetrayya's wife to be a domesticated young bride with timidness and shyness at the start and gradual assertion and self confidence but she would always keep to be good to her husband in spite of his being wayward at any time. i.e. Uttama,

* * *

It has become possible to see you, after such a long time!
Four or five months passed away since I saw you last
O Muvvagopala! It has become ..
Yester-night in my dream
when you appeared, as I were real before me
rising from my bed, O Vishnu having searched and tired
to find you,
With upper cloth soaked in tears,
I pined away in grief,
may you have thought of me or not,
O fruit of my austerities! It has become

Not a single pleasure ever since you left me,
no dinner, no betel and nut, no entertainment, no sleep
as if when the sun has set amidst wilderness,
darkness and rain,
girl like me, who is completely drenched and lost
her way in woods !! It has become ..

It is loud thinking of my parents and the laughing
light talk of young maids
may have not had you or not
you'll be surprised to hear
that ever since you've had me,
[illegible] are the centre of my world
and my mind remains undiverted, O my Muvagopala!
It has become ..

9. కల్యాణి

[illegible]

| నా మనసు |

[illegible]

| నా మనసు |

[illegible]

| నా మనసు |

[illegible]

| నా మనసు |

9. KalyaaNi

naa manasu vanTidi na manasutee naa nosagu
phalamuDeeru raa adigaaka
Veemaaru Ceraku na paNDu paNDu naTi [illegible]
[illegible] varada [illegible] Inaa manasu I
[illegible] gaa doocuraa
veeraa sangati meekaanu mantanee [illegible]
naa ceeruva nunnaTlunDuraa
[illegible] vinnavinturaa oori varada

Inaa manasu I
meeDa vekkuva [illegible] naTlunDuraa
[illegible] paaDinantanee [illegible]
paaDinaTlunDuraa
[illegible] naTlunDuraa
[illegible] Vinnavinturaa oori varada

Inaa manasu I
[illegible] neemanduraa
naa manasu [illegible] naTlunduraa
[illegible] santooshamai yundura
[illegible] Vinnavinturaa oori varada

Inaa manasu I

9. "WHEN HE IS FAR AWAY"

Some scholars accredit this [illegible] to Annamacarya. The names of Varada and Peruma[illegible] are [illegible] the possessive [illegible] Kesava.

Income to this [illegible] is considered by some scholars to be a [illegible] Her lover or her beloved is very [illegible] from her. She suffers from a sense of separation and longing he absence.

between who is far away and the text of the lyric could be her message to her lover. She is proud of her love for her Lord and also for whatever amount of affection and favours she might have had from him. She is narrating in this verse a letter to her beloved an outpouring of her own inner thoughts and hopes caused by the separation. The reference to the name of Perunderevi in the lyric makes us rethink and categorise the heroine belonging to the class of a devoted wedded wife, diva and swayam. Here we get the mental picture of such a beloved rather than that of Mohanangi the devadasi friend of Kshetrayya. It appears that Kshetrayya must have composed this lyric when he was in Kanci.

* * *

If your feelings are like those of mine
my austerities will bear fruit in torrents that
As it treats are laid as thousands upon thousands, upon
pearls will be heaped at feet, O my Varada!
If your ..

Not to remain idle whatever I sketch with my nail
reveals itself to be your image. O my dear after a work
When I am awakened it looks as though you were with me
[illegible] but as you alone know it
Whom can I narrate all this, O my Varada!
If your ..

Turning back while climbing the stairs if the
shadow is seen,
it looks as though you were following,
With the dress of the Tambura when I start singing
You seem to be singing along with me
incomparable love of mine is very well known to you
Whom can I narrate all this, O my Varada! If your

Listen my dear lady after getting interlocked
in your embrace keeps haunting my memory what shall I say
in my mind it thinks of you as Varada beloved of Perunderevi
I feel like having had the communion
It is a matter of great joy to hear the women of my town
referring to you as my consort,
the secret tournament of a pining pair is very well known
to you,
Whom can I narrate all this O my Varada If your

10. కాంభోజి

[illegible]

[illegible]

అతడెవ్వరో నే నెవ్వరో ఓ తెలియ!

[illegible]

[illegible]

[illegible]

హెచ్చైన వెన్నెల చిమ్మిన రాత్రులు

[illegible]

[illegible]

కలకంఠ శుకనాదములు వినుచు మధుమాస

[illegible]

[illegible]

రామ, రామ! ఈ మేనితో నిక నాది

[illegible]

10. *Kaambhooji*

[illegible] ka poopoovee [illegible]

[illegible]

[illegible]

Vadaraka poopoovee.

[illegible] nee [illegible]

nanucu madiloo

[illegible]

heccaina vennela ciccula raatrulu

[illegible]

Vaapaka aDidee kadaa vaccunanucu teravalo [illegible] veesaarani
pelcone [illegible] vasanta oparaam, prema nemmadi nalaccukonTa
KalakanTha Suka vaadamulu vinucu madhumaasa
melugalipe vaTi maccaTa l kanee a l Vadaraka poopoove l

l kaamaroo! Sakupamu lalaga ti maavagopaalu Du vaccunanucu
kaamine naathuna galayu ceesa jaaci kanigi cintanondati
raama! raama! nee ee tu nikavaani
mee mu joudha vanaa nadaTi pandee caalu
l Vadaraka poopoove l

10. *"Angry expectant beloved on the lover who is far away"*

Nayaka - Swaka Pro Dha Vipralambha Nayaka - SaTha - Here the heroine is crafty, narrow hearted and ever treacherous to her lover. The heroine is the most idealistic wife who is quite sensitive to pleasures and pains of love game. This situation where she tries to explain away to her mother-in-law her husband's absence with wedding pitfalls in spite of her lovers' wayward nature.

The story goes to say that this lyric was composed by Kshetrayya in the court of King Vira Raghava at Tanjore rejecting all but the last stanza and throwing a challenge to the poets in his court to complete it by the time he returned from a pilgrimage to Rameswaram. Since none of them felt competent to complete it was left only to Kshetrayya to be completed after he returned from his pilgrimage.

• • •

Enough with your prattle, why would he come at all
He's not wanted here, ask him not to come

That was a golden age and this is another birth,
I don't know what he is to me and what I am to him my friend!
Enough with ..

Every moment expecting him to be coming today or tomorrow,
dear friends, not be [illegible] of many a hot sigh my dear
Laying the lips parched up now many moment they [illegible] his
Even [illegible] pass out, what else is there to talk
Enough with ..

Hoping that my [illegible] would be coming any moment
Having set [illegible] the thoughts are [illegible]
[illegible] [illegible] [illegible] [illegible] [illegible]

my uncontrollable love;

[illegible] springs resounding with [illegible]

the cuckoos and parrots have I passed off in vain empty talk?

Enough with ..

[illegible] my dear friend [illegible] asked for omens foretelling

Muvvagopala's arrival,

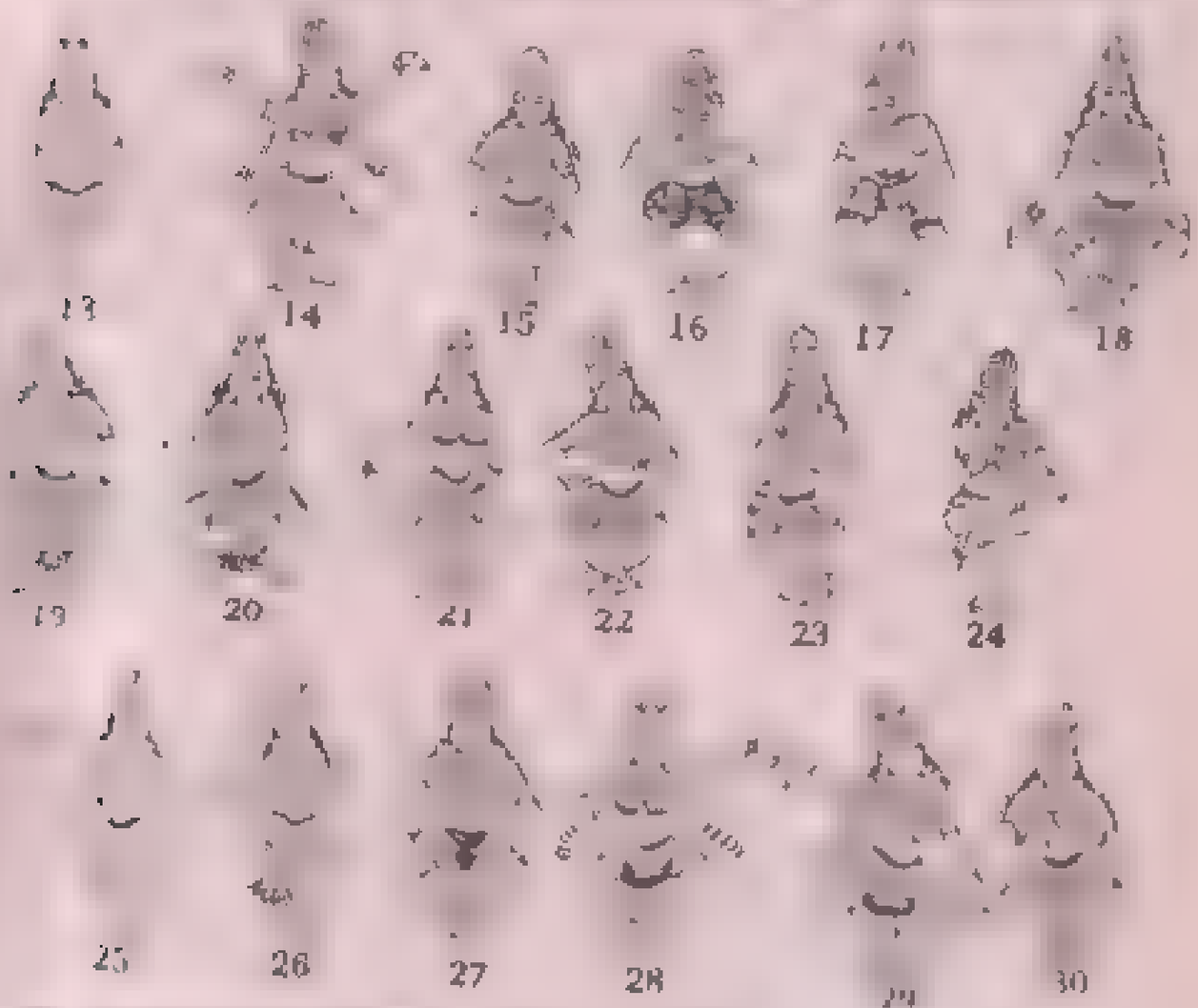
[illegible] seen my friend [illegible] what have desired and met their

beloveds,

I pined away in grief;

[illegible] with this [illegible] have I [illegible]

[illegible] most [illegible] Enough with



[illegible] Vasalasswaritakam 14 [illegible] 15 [illegible]swaritakam

[illegible] 17 [illegible] 18 [illegible]

[illegible] 20 [illegible] 21 [illegible]

shuntakam 22 ardhaswaritakam 23 anitam 24 [illegible]

[illegible]

[illegible]

30. paadaapaviddhakam

11. నవరోజు

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

11. *navarooju*

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible] — [illegible] —

11. "Hasty beloved and indulgent lover"

Here the heroine is of courtesan type. She has had a tiff with her lover and temporarily goes away from him. Her maiden friend (sakhi) chides the heroine for her [illegible] and [illegible] and describes to her how the heroine is held in high esteem and affection by her Lord.

• • •

Why have you come away forsaking such a genial Lord
How did your feet move at all O damsel!

Why have ...

Young lady, Mavvagopala would be pining for you
Talking aloud about you even in his dreams! Why have

Sighing deeply he would jump from his bed
nodding his head in despair;
He would weep unceasingly and
Look around for you with reddened eyes O damsel

Why have

He would reach the threshold
Muttering with remembrance of your beautiful face!
He would curse the fate which separated you from him
In the innermost heart he would wish for the impossible to happen

Why have ...

He would welcome every thought and reference made to you
And recollects the pleasures of moments spent with you,
It was you who gave him so much freedom to express his love,
He would deem you beyond comparison with others O damsel!

Why have .....

12. శంకరాభరణం

[illegible]
ఎవ్వడే వేను నవ్వళించిన వేళ
[illegible] [illegible]

[illegible]
[illegible] నన్ను వెట్టబట్టి కౌగలించి
[illegible] [illegible]

గరిత వానికి వేను వలమో? నన్ను
[illegible]
[illegible] వేళ
[illegible] [illegible]

[illegible]
[illegible]
[illegible] [illegible]

[illegible]
ఈ పీఠి వారలెల్ల వింత చూడుటకొక
[illegible] [illegible]

[illegible]
[illegible] పదియారు వేల గోప స్త్రీల
[illegible] [illegible]

12. *sankaraabharaNam*

evvaDee evvaDee oo bhaama Vedaev vaee
[illegible] Veda
[illegible] [illegible]

pal lapagalu VaaDu Vacci bala d.lIaDavi naavillu pucci vaa
[illegible] naamoovi gan Tucees poye Levvaboo!

gaala vaan ki neenu sitamaa? nannu
[illegible] paluku Tuci tamaa? naa
parushu Duraleeni prodda maapaTi veeLa
[illegible] deli [illegible] Tuka poye Levvaboo!

Vanna Lona , inna tanamaa? alla [illegible] gou [illegible] Namaa [illegible]
Kanna magani vale Kongu baTTi tisi
[illegible] paTTi «alameeTi kanp oye Levvaboo!

Peeti saadala K di yuuraa? indup nna pedda levaru [illegible]
[illegible] vaaralella vinta cuuDane Kaaka
daa tu pi [illegible] dhara [illegible] leedaave Levvaboo!

naameegha svaamalaangu Du mancimeeru pi taambara dharudu
vaaDu
[illegible] padivaaru veera go pa strula
[illegible] na muvva gopalu Dani poye Levvaboo!

12. *"The Supreme Adventurer and an Artless Bride"*

A newly wedded young [illegible] bride [illegible] here She wants [illegible] the pleasures she had when Muvvagopala visited her when [illegible] was alone at home But narrates the incident with assumed [illegible] that were to hide her own [illegible]

* * *

Who is he Who is he O Fair one, Who is he?
When I was lying down on my bed, who is he
that having hurled a floral arrow, upset me and went away

Who is he?..

[illegible] come in broad day light and
invaded our house with abundant courage,
[illegible] by shoulders, embraced me and
pressed his lips on mine and went away "

Who is he? ..

O fair lady,
does he expect me to be bound to him always
[illegible] to shout at me?
When my man was out of town and daylight was waning
he whispered sweet nothings to me and kissed and went away
Who is he?..

Is it not of the same style like stealing butter as a child delinquent
or harassing the cowherd damsels?
Like a treasure lord who had paid the bride's money
he snatched away my upper garment held me by the bosom
asked me not to resist and finally went away
Who is he?..

Is this town habitable for the poor and non violent?
Are there no youngsters and elders here?
the resident of this street only stare at me with surprise
should there not be a discussion or a complaint
O my friend?
Who is he?..

shining with the lustre of a blue black cloud
and wearing an orange silk lower garment he said
that he was Muvagopala who had held his sway in
the sixteen thousand cowherd women so saying he went away
Who is he?..

13. అనంతపురి

[illegible]
బాలురోయూరికి బయలుదేరెడు వేళ
[illegible]

అన్న మిండక అతిథి వొందకు
[illegible]

[illegible]
తడయలేక వేగ రావె వచ్చెదవని
[illegible]
[illegible]
[illegible]
రావేమి ప్రాపెనో? తలమీద విడియని
పూవికతోడమామువ్వగోపాలుడు
[illegible]

13. aananda bhairavi

[illegible] ketupu lu neelaaru taaruda neem[illegible]
[illegible] vuur ki bayalu deereDu veela
prema mura nna saami puu ceppinaanaaTa [illegible]

aanamindaka ativeta nondaku
Kannaru nimpaku kalavarimpaku mani
[illegible] adhamada bavula delupacu
Kappu ru n ncaca kaantuDu ceppina maaTa [illegible]

[illegible] kannula nara nincacu da ayasci
[illegible] veka Veega taane va cedanani
[illegible]Duguna kusurasaran madhuvna
K[illegible]nnoopamuna praaNeeSuDu pakina maaTa [illegible]

[illegible] YentaniveeDitinoo?
[illegible] talamindavidi yani
[illegible] kat soDa maa mavagu paatuDu
[illegible] Saruni keel sukhavinta manamaaTa [illegible]

13 "Leave-taking lover on a short sojourn"

[illegible] a wedded wife, on her husband having gone on a short sojourn to a neighbouring town

* * *

[illegible] you how shall I bear
[illegible] my truth!

[illegible]

[illegible] time, when he was about to
leave for the neighbouring town
after pulling me near him with a surge of love,
Whatever words my lord whispered to me How am I

Not to neglect food, not to pine away in anguish
not to shed tears, not to dream and talk about,
in ever so many ways, making exhortations
whatever words my lord told me with eyes full of tears!
How am I ...

As tears rolled down his broad eyes, he nodded his head
and said that himself would return if he could not stay away long
heaving sighs at every step, and with an upsurge in longing
whatever words the lord of my life whispered to me!!
How am I ...

Making a reference to austerities and all the prayers offered,
and talking thoughtfully about whatever was written by fate,
whatever Muvaragpan told me with determination and resolve,
that we shall be happy ever after, together in some of love!
How am I ...

14. కాంభోజి

[illegible] [illegible]

[illegible]

[illegible]

[illegible]
గరిమ ప్రాపితగాని పరవశము చేత
పరగ మా మువ్వగోపాల రారాయని
[illegible] [illegible] ప్రాణమిత్తి [illegible]

14. *kaambhooji*

eem seevadu 'moohameTuvale tiruna?
bhaam nimaNini vevara toDi teeeeru? | eemi |

vedivi [illegible]lu mukhara vindamu lkhyine
valara vaasanaru vraayaga neeranati
kaLaaku n[illegible] [illegible] gadasi vraasitgaani
oetata teen ya [illegible]nca nee neeranati | eemi |

Kaka' sagasana nekanuta vraasita gaani
beLuku caupulu vraavu vita meruga naiti
galam i reekhaa delya gaanu vraasitgaani
veagu kokila vanti palukavravaga naiti | eemi |

taraNiroo' naaga bandhamu [illegible]ti gaayaTau
garima vraasitgaani paravaSamuceeta
pataga maa muvvagopaa a raa raayani
[illegible]ruga rataaku biruda telivi vraayaga naiti | eemi |

14. *"The love -smitten lover"*

The heroine in this [illegible] is swaya [illegible] Pra Dha [illegible]noshutapatika. Hero is Anukuna, an ideal husband and the heroine an ideal wife. This is a hero's expression of anguish at the loneliness he experiences when he is away from his beloved, who is far away, but well versed in art of loving.

• • •

What am I to do,
how to fulfil this passion,
who is there to fetch you here
O gem of a woman!

What am I ...

Having drawn the figure
of your lotus-like face
I was unable to bring out
the floral fragrances What am I

I have tried my best and drew
your brilliant lip but fair one I was
unable to imbue it with honey What am I

I could figure your beautiful eyes
O charmer but could not put in gazelle like looks What am I

I gave life to the beautiful neck
bringing out the curve in detail
but could not add therein, the sweetness of the cuckoo's call
What am I

I visualised the image of our tumultuous union
in the posture like the tangled snakes
but due to a power beyond my control
it lacked the cleverness and tact, with which
you used to beckon me to you,
Calling me Muvvagopala
for enjoying renewed pleasures" What am I

15. కాంభోజి

[illegible] I [illegible] I

[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible] I [illegible] I

[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]

[illegible]
[illegible]
[illegible]
[illegible]
[illegible]

15. *kaambhooji*

[illegible] TuvanTi moohamoogaani oo velanaaga intinta vanagaraade
maTu maayadanvamu manasu deliyaga leeka
manala neDabaape navyoo' oo maguvaa [illegible]

[illegible] ninneDabaasinadi madalu niruupa kanula
gaTTi naTlunDune
Celiya nenakaTi talaceda nanna nii seeva
ceelimi talapai yunDunee
[illegible] nee neemaina vraaya ni vaakaara Sobhanamee
kanipincunee
[illegible] peeruna nekaTi biluva bookina nidu
peeru mandaga dooceneoo maguvaa' [illegible]

[illegible] nuvadharaamritama da aci nantanee
yaahaaramimpu gaade
[illegible] ni da kaagiTanu pratidinamu nenasna gatidelupa
nidura raadee
[illegible] nennagaa nitarambu neruga cat pati vaana
kallagaadee
[illegible] ninu dalapa kunDedananna
[illegible] maraparaadee oo maguvaa [illegible]

gharnata maa muvvagopaala' raa' raa' vanikalisnadi
marapuraadee
dinamokka yeDuga gaDupa nevvari taramu nanabooNi
yeemiseetu?
manasupai baaNa veedanala neesaarimpa maguvaroo
vaSamu gaadee
manamu teesinapaapa meTTido vorulatoo
maaTaaDanee saipadee oomaguva' TeTuvanTi

15. *"Pangs of Separation - of a Passionate Husband"*

swiya - Madhya - Proshita Patika,
Anukuula Naayaka Pravaasa Vipralambha

This is a lyric wherein the hero's lamentation of loneliness when he was away from his beloved - is depicted. He is a very well behaved and faithful husband (Anukuula). She is an ideal wife who is both modest and self-confident. Wherever in these lyrics, such an ideal wife is portrayed, we are led to visualise the model for such a portrayal in Rukmini, Ksheetrayya's wedded wife.

• • •

Whatever sort of passion this might be, O my dear,
immeasurable is its intensity!
Not knowing our minds, the fate has separated us,
like a conqueror, alas, O my dear!!
Whatever sort...

Fair one, ever since I missed your company,
Your image hangs over my mind as if it were real,
What so-ever, my dear, I want to brood about,
the memory of your pleasant company stands out
anything that I did draw without a conscious effort
reveals itself to be a brilliant portrait of yours,
whom so-ever I am about to call and search for a name,
it's your name that comes forward and catches my
tongue my dear! Whatever sort

Honey, when I think of the sweet nectar of your lips,
I am unable to see the moonlight [illegible] me!
When the thought of my spending every night in your embrace,

haunts me my better half. I don't get any sleep
in my mind, but for you, no one else I know at all
this is not at all a lie. I swear by God of Love!
I want to stop thinking about you incessantly,
not a single moment of past goes out of my memory!

Whatever sort...

Addressing me as Muvvagopala the great,
your coming to part with me, my dear, how can I ever forget?
how to spend a single day, when it slowly moves like an year
O flower like beauty, what am I to do?
Its beyond my control to bear the pain, caused by
Cupid's arrows,
I don't know what sin has been committed by my mind
which gets easily fed up with the neighbours' talk!

Whatever sort...

16. నాదనామ క్రియ

[illegible]
[illegible] | [illegible]

వెంటి నామోము రెప్ప వేయక కనుగొన
కలయ చిండు నంజ లికటి గమ్మెత
[illegible] మోము నావరాక యు [illegible]
[illegible] | [illegible]

[illegible] | నాపై రాల ప్రేమచే
[illegible] వాయిదినము నొక్క
[illegible] మాటాడితే మాని విడువవలెనని
[illegible] | [illegible]

[illegible] | మా ముద్దుగోపాలుడు
విడుదించిన కౌగిలి వదలి వని
[illegible] | [illegible]

16. naada naama kriya

ayyayyoo! vegaTaayenee!
payyeda muda ceeri pavvalinci yunDee saamiki Layya yyoo!

veladi naa moomu reppaveevaka kanugona
kalava nirDu sanja cikaTi gammite
kaliki nu muddu moomu gaana raaka yunDunani
teripi prodaunDagaanee deepamu demmanee saamiki
Layya yyoo!

nanabooDi vinumaa' naa pai caala preemacee
tanadantamuna naa adharamu nokki
monasi maaTaaDitee moovi viDuvavalenani
varuvuna Cee sarga laaDu cunna saamiki Layya yyoo!

madiraakshi vinumamma' maa muvvagipaaruDu
nidurinainakaugili vadalanani
Padari Sayyami di duppaTi kongulu naaluga
mudamudoo gaTigaa muDigenumanu saamiki Layya yyoo!

16. Bitterness on the bed

swiya - ProuDha - Virahootka suratapriya

Here, the heroine is a model wife, free from self restraints in expressing her tender love for her husband, she is quite sensitive to pleasures of love game and in this situation she is trying to explain away the absence of her lord at home and is agrieved at his indifference

• • •

Bitterness prevails now all over alas,
With my lord who used to rest on the garment of my bosom
Bitterness ...

When he comes to me and stares at my face, O friend
without beating the eyelids just even for once,
if darkness encompassed waning twilight,

that it would not be helping to see my sweet face
with one, who calls for a lamp while the Sun shines! Bitterness

Listen my dear, with his abundant love
having pressed hard his front teeth on my lower lip
that if he attempted to speak, he would have to
release my lip,
with one who goes on making signs with his palm! Bitterness

Listen O fair one to what Mavvagopala asked
lest embrace would slip away when sleep over took,
in haste the four corners of blanket be held
tightly with pleasure, with such a word of mine. Bitterness

17. ఆహారి

వచ్చి యెదలి దాన!
[illegible] యెదలి దాన పొదమ నిలువదు
వచ్చి గూడుటకు వేళ గాదు
[illegible] తాళ వోయు పదలను నీ పొందు
[illegible] మా మువ్వగోపాల [illegible]

[illegible]
[illegible]
[illegible]
[illegible] [illegible]

[illegible]
[illegible]
[illegible]
[illegible] [illegible]

[illegible]
[illegible]
[illegible]

17. aahiri

pacci yoDali daanara'
pacci yoDali dana paapaDu nilavaDu
vacci gauDuTaka veeLa gaadu
vacce taaLa vooyi vadalanu nupondu
maccika noyyaani maa muvvagoopaala'

| pacci |

misa misa laaDiti nosaTi sompu pucci
kosari pakoneevu kollaugaa
kasaritee nokavinta gaaraabu jeeseevu
rasikuDa nveeLa raa taadu peopeera | pacci |

paTTakuraa rommu paamaTa ceetula
yeTTukoorunu paruleemanduru
vaTTibote morabeTTunu pasibiDDa
aTTe manasu bigabaTTukoo reNNeeru | pacci |

Kaaramu donnaanu karakara laaDuni
yureeyi Sritrangeesuda
maarukeeLu guuDa maa muvvagoopaala
aaraDu beTTaku moori naa saami | pacci |

17. *His boundless Grace concedes no taboos"*

swaya - Madhya Swaadhina pataka

The heroine here is an ideal wife, ever assured of the love and service of her husband, always confident and happy. But something else keeps her put a taboo on her husband's anxious advances: her own physical state of health. In this aria the hero is addressed as Sri Rangesa and also as Muvvagopala. This must have been composed when Kshetrayya visited the temple of Ranganatha in Sri Rangam near Tiruchchirapalli. The incident of a wedded wife in such a posture being approached by her husband need not necessarily be accredited to the composer. It can happen to anyone else within his close circuit of associates and friends.

* * *

I'm tender and frail in my confinement"
Inaccessible I am, my baby can't wait
to come and making love, this is no time
Come I shall, please wait, I won't give up your love,
O alluring favourite, my Muvvapupala!

I'm tender ...

Lured by the likable lilt of the eye-brows
you'll seize me with your demands and plunder
If frowned at, you'll queerly crave for indulgence
go away gracious one, you must to come today

I'm tender ...

Don't touch the breast and get your hands drenched in milk
Oh! I hear all this, what will neighbours say?
If you touch and get away, the baby will cry,
please wait and restrain yourself just for two months!"

I'm tender

I'm in tension due to a pungent diet
taught sri Rangesa it's taboo for us,
to partake in love-game O Muvvagopala,
please do not harass me O Lord of my life!"

I'm tender

18. పంతువరాళి

[illegible]
[illegible] వారు పరాలడుగ కుండజేసేనా | పన్నే |

[illegible] రాక మునుపే [illegible] లాడు [illegible]
[illegible] మోహమున వాకిట్ల బాసలు దంచి | పన్నే |

[illegible] పసు లాలించి [illegible] తోడుక పాయి
[illegible] నాహాని [illegible] | పన్నే |

[illegible]
[illegible] | పన్నే |

18. PantuvaraaLi

nannee penDlaaDu saami naavaana muvvagoopaala!
annuna maavaaru varaa laDugakunDa jeeseegaani — I nannee I

cannulu raaka munupee sarasamu laaDucu nivu
yennaraani moohamana naakiccina baasalu dalaci — I nannee I

yententoo nanu laalinci yinTi ki doDukapooyi
Vinta seevaka naamoova vindaaragincina sogasuna — I nannee I

Tel ya naati cinnanaaDe teelinci muvvagopalaa
alara viltuni keeli nannalavaaTu ceesina saami — I nannee I

18. "Entreaties of a teen - aged beloved"

Parakiya (Kanya) The heroine here, is a deevadaasi virgin Parakiya not yet formally bestowed on some one but who had a secret affair with the hero at his home, consequently she enjoins on him to marry her only. She assures him that she would prevail upon her people not to ask for bride money. Here is an indication of the promises made to Varadayya (Kshetrayya) by Mohanangi when they were making love to each other prior to her formal marriage to Lord Muvvagopala.

• • •

I conjure you it's me alone that you should marry,
upon my word, O my dear Muvvagopala !!

I'll see to that my people will not, out of avarice
ask any bride money from you O my dear Lord
I conjure ..

Even before my bosom growing proclaimed me a woman having
wooed me with vigour whatsoever
with unique passion you used to me remember
I conjure ..

Fondling me very much and taking me home with you,
the way you feasted on my lips without any hindrance
I conjure ..

I little knew when in my teens Muvvagopala
it was you who made me all unconscious an object
in game of love! I conjure ..

19. బిలహరి

[illegible] స్త్రీ పొందైన హితవు యుండునా
కుటిల కుంతల నా మదిలో కూరిమితో నుండగా

| ఎటువంటి |

[illegible] మర్మము తెలియ వలసి మగువల కొండర తెలి
కనిపి పక్క పడదోసి కేరివచ్చెదు
[illegible] నన్ను పంపుచున్నాడు కన్నుల నీరు నిండుక
వినయోక్తులుగా విన్నవించిన విత్తము మరువనీయదు

| ఎటువంటి |

[illegible] పాదము లాడిన శ్రమము దనుక చక్కదనము
నీ [illegible] భువనకు పన్నిన సేయు తరమా
[illegible] దూరిపోవ నట్లైతే మనసు దూరిపో
[illegible] నాతను నా రమణికి నాకు యుండగాను

| ఎటువంటి |

[illegible] పొందైన స్త్రీ కలదనగాయని
కీరకీర వగచుచు నా యెద గిచ్చుల సుమ్ము మను
[illegible] పరవశము జేసి కంఠకేళి వచ్చెదవు
మోహము తలపినపుడు నా మేనన్న పులకరించెగా

| ఎటువంటి |

19 bilahari

etuvanti stri a pondaina hitavu yunDunaa
kuTi a kuntala naa madiloo kuurimitoo nuuDagaa

| eTuvanTi |

manasu marmamu teliya valasi maguvala kondara teli
Kani paxka paDadrosi keeri nacveera
kanakaangi nannu pampu nappuDu kannala naru nindaka
vinayoktulugaa vinnavinina vitamu maruva nuvadu

| eTuvanTi |

[illegible] paadamu laadiga Sramudanuka cakkadanamu
na [illegible]sambhavunaku varNana seeya taramaa
[illegible] duuramai naTutee manasu dauramaa
[illegible]apuna naatanu vaa ramaNki vaaraka yunDagaanu

| eTuvanTi |

celava muvvagoopaalu Daina Sri VenkaTa ramaNaa vani
Kalakanagavu a naa veda gabbala gummucunu
KaLalanti paravaSamu jesi kantu kosa nanneelina
melatanu tanapanipuDu naa meenella pulakarimpagaa
! eTuvanTi !

19. The haunting beauty of the teen-aged beloved"

Heroine in this lyric is a swiya a wedded wife and Prowshatapatika i e one whose husband has gone away on a long journey. The hero is Anukuula i e a faithful husband and the present lyric is his rumination about the haunting memory of the happy moments he had with the beautiful young wife. Kshetrayya composed this lyric when he was at Tirupati during his pilgrimages. The way the hero recollects how he was addressed by the heroine as Sri Venkateswara who is verily Muvvagoopaala confirms the same fact. The sweet memory that haunted the composer or the hero in this lyric could be that of Kshetrayya's wedded wife Rukmini (swiya).

• • •

Can any other woman's love be as agreeable as
that of the curly haired one who could command my heart's beat?
To have a probe at my heart's depth, some women are ushered
and pushed on to my bed amidst loud laughter!
The way the girl of golden hue mumbled modest appeals of love
with tearful eyes when I was leaving can ever be forgotten?
Can any other ...

Starting from the lovely feet, her beauty covering the
crown of hair
is beyond the power of description even to the creator!
May the dark haired one be far away, it's no distance to my heart
When my whole body is attuned with the memory of the dame's
love!
Can any other ...

Calling me Sri VenkataramaNa who is verily Muvvagopaala
giggling like a goose that girl having feasted my bosom
With her bulging pair of breasts, roused my passion
and overpowered me,
to think of the way she swayed in love gets me goose pimples
all over! Can any other

20. ఆహిరి

[illegible] మొండ
[illegible]
[illegible] నయ్యయ్యా! [illegible]

[illegible]

[illegible]
దిగులు మదిలో తోచదాయ నేమో?
[illegible]
[illegible] నయ్యయ్యా! [illegible]

మరుడు పగవాడగును నీలాగు నాడ్గి
మనుజేశు నలయింపదాయ నేమో?
కెరలి యా గండుకోయిల వాదమీలాగు
ఖేదమై యతని బాధింప లేదో?
[illegible] నతనికాహార విహారములను
విరసంబుగాక నింపాయ నేమో?
విరిదోటి నెడబాసినది మొదలు నేనిట్లు
[illegible] నయ్యయ్యా! [illegible]

[illegible]
[illegible]?
[illegible]
[illegible]
[illegible]
[illegible] నయ్యయ్యా! [illegible]

20 aahiri

raama raama praa'a Sakhi neDabaasi rama-
DeTuVale Taa Leno mundu

raamara saakshini talancite naagunDe
taltaDambande neemandu nayyayyoo
|| raama raama ||

kanki cilukalapa uku lulaaguna nataniki karNa
Suulambulai yunDa leedoo
nelaraayaDatani paaliTiki nulaaguna nippula Kappavai-
yunDa leedoo?

Tayakanu raatiri pagalu nuturunanu
dagucu madilooddoca daaya neemoo?
ceriva neDabaasi nappatinunDu naamanasu
vindara vandarai vunnadayyayyoo
|| raama raama ||

maruDu pagavaaDagucu nulaagu naaDalla
manuneeSu nalayneaDaaya neemoo?
Kerai vaa gandukooyila naadamulaagu
Kheedamai yatani baadhinca leedoo?
Vinivigaa natani kaahaara nidraadulunu
Virasambugaaka nimpaava neemoo?
vinibooni neDabaasinadi modalu neenuTlu
veDavilu baari paalaiti nayyayyoo' raama raama

Veemaaru naavelenu tanasatiki naataDunu
Veedagana Nammikala niyvaleeDoo?
KaaminimaNi vadda leenappuDataniki
Kanugava a niriTu gramma leedoo?
taamasapu preemacee natalu naavalegaaka
dhairyambu deccukoni yunDe neemoo?
Kaamini nanu mirvagoopaala rammanucu
Kaasina Celikanula gappe nayyayyoo? raama raama

20. "Parallel Pangs of separation"

Here the heroine is Parakiya and Proshita. The hero is characterised by the rhetoricians as upapati - a paramour. In this lyric, the hero's anguish for his beloved at his native place is narrated by him, when he was away from home. The heroine is characterised as Parakiya i.e. a devadaasi who is not free to

have an affair, and if she has, it will be clandestine. Kshetrayya composed this when he visited Bhadrachalam where he remembered his love for Moohanangi, his deevadaasi friend. This is the only place, where Rama's name is mentioned, suffering from separation from Sita, in comparison with the anguish of the hero Muvvagoopaala, who is identical with the composer himself.

***

Blessed be Raama, having been separated from his beloved wife
how could he endure?
thinking of the lotus eyed one, my heart gets worried with grief
What am I to say alas!

Blessed be.....

Were not the calls of parrots, in his time, as they are now
piercing his ears like lances?
Did not the moon, then, like now
burn him like a scorching fire?
Not knowing day and night passing like this,
did he not have to pine away in his heart?
Ever since I have been separated from my beloved,
my mind is in an absolute disarray!

Blessed be

Would cupid like a sworn enemy have
not teased the prince like this?
Would the call of the Cuckoo not
have caused him anguish and distress?
Would food and sleep, by far, have not been
insipid to him, but welcome?
Ever since I have been separated from my fair one
I am subjected to the onslaught of cupid!

Blessed be.....

Would he too have on demand from her
and made promises many a time?
When his gem of a woman was away
were not his eyes filled with tears?
With a vicious type of love would he have
put up with courage and will?
My soul, who beckoned me with passion, calling me Muvvagoopaala
has hood winked me alas, what am I to do? Blessed be

21. సావేరి

కేమరో మా ముద్దు గోపాలు డందన లెస్సయుండితివే వాలునే
వేమారు దూరెడి తావా? భావిలో నీవు
వెల్లవ బొయ్యునటవే? యింతటి దిటవె | కేమరో |

నా పుణ్యము చక్కనౌ నాటి దినములెల్ల నన్ను వీడ్చ లేవా
ఈ వల్ల విడనాడె వెన్నెల చీకటి
యనిపించ లేదా? వాసితో వారా | కేమరో |

పటుమారు నా వెతలాడి నా పిల్లన గోట పటుకొయ్యెడు నట్టి
అలరి మీ చేత వే వాడించి పట్టిత
కరిగి మనము నొచ్చ కే మీ వచ్చునే | కేమరో |

కిరిలో నవనీతాడి కోటు కీయమైయున్న ముద్దు గోపాలుడ
వెన్నపటి మనము రాయి చేసుకొన్నాడు
విడనాడి యుండు రాదు మోము జూడుము | కేమరో |

21. saaveeri

keemaro maa muddu gopaalu Dendana lessa yuNDitive valunee
Veemaaru duureedi tagavaa? bhaavio naru
vellava bowu naTave? ventaTi diTave keemaro

naapuNyama cakkanau naaTidinamulella nannu ceepaTalaedaa
vallaa viDanaaDe vennela CikaT.
vesanka na leedaa? vaan tow vaadaa keemaro

pa umaaru naa vetalaadi nee naa pillana gaTa paTukaa koyyeedu nuMma
alari mee cetaa nee naaDinci naTiate
nalan manasu nocu gaee vecu vaccunee keemaro

Karigeeno nanugauDi kaag Ta l vanai vanna muddu gopaaluDu
Venna vanTi manasu raayi ceesukonnaaDu
viDanaaDi vindu raaDu moomu luuDaDu keemaro

21. "May Him Thrive Where-so-ever He is"
swiya - prouDha - divya

Here the heroine is a model wife and semi divine. But pines away in grief for his untathful nature, but she would not like others talk against him.

-oOo-

"O young-maid, let my Muvvagopala be safe and sound at some blessed place!" Does it behove one to have a thousand dips and make the well water rise in a tide? Immeasurable is this fortitude!

O young-maid ...

"On many a previous occasion when I was fortunate enough did he not favour me? He has deserted me at this juncture. Does not everyone love like this moonlight and darkness? Is it worthwhile picking issue with him?

O young-maid ...

"Often times having watched me in anguish, taking pity on me, you may say things against him, angered as I am, if I make you talk about him, won't he feel hurt and what do I gain?

O young-maid ...

"O young maid, Muvvagopala who got absorbed in my embrace when he met me last, has got now his butter like soft heart turned stone. And having deserted me he would not come here and see me at all!"

O young-maid ...

22. ముఖారి

[illegible] | పల్లవి |

[illegible] | [illegible] |

[illegible] | [illegible] |

[illegible]
[illegible]
[illegible]
[illegible] ॥ [illegible] ॥

22. *mukhaari*

ennaTikani nee mettu? nentani vinutintu
kanne niva jeevu nu pakaaramu u padiveela ॥ ennaTikani

viraha saagaramuloo dandaapu leenapuDu nu
Yuramanu teppupai nunci verapu deerci - nandukaa?
maruni vaaDituapula manasu veegunappuDu
saraguna vacci madi calajeesi nandukaa? ennaTikani

maguvaa ninneDabaasi pagalu reevu jakaakai
vagna boralu nappuDu naa digulu dirci - nandukaa?
negaDu kaarcicci vanTi vennela ceeta veegu nappuDu
Iginmonci paanaka mici seeda durci nandukaa? ennaTikani

molakanavvu moomuloo muvvagoepaala rammani
kalasi cemaTa luura kaugaunci nandukaa?
alagi nee nuurakunDina yantaloone telusukoni
nalinaaksha! koopamuvaddu nammiti nannandukaa?
॥ ennaTikani ॥

22. *"Her unique talents of love-making"*
swiiya - prouDha - abhisaarika

Here, the heroine is a model of chastity and wifely devotion free from self restraint in her tender relation to her husband! The lyric is depicted in the words of the hero, who in this context is the model husband, who suffered from her separation and feels grat[illegible] for all her favours conferred on him, when both of them meet at an appointed place (perhaps Kanci!

-oOo-

On how many counts shall I admire you
and what a lot have I to tell you! (Refrain)

In the midst of the ocean of anguish of separation
when no shore was in sight,
for having relieved me of my fear
lifting me on to the boat of your bosom,
when the heart was being scorched by the
sharp fire emitting arrows of cupid
for having come anon and made my
heart calm and cool!! On how ...

Having got separated from you my dear dame,
and distressed in day and night
when I was rolling in grief,
for having relieved me of my langour,
when the moon light was burning me like a forest fire furnace
for having offered me the honey of your
lustrous lips and made me relax! On how ...

With a springing smile on your face
haven't you called me Muvvagopala
and for having pulled me near yourself
and perspired in warm embrace;
when I assumed anger and kept aloof,
instantly having come to know,
for having asked me not to be cross
and assured me of you confidence! On how ...

23. పంతువరాళి

[illegible]

[illegible]
కదిపిన దానవంటె కన్నీరు వింతెను
[illegible]
[illegible]

తొలుతటి మమతలు తెలిమిలాలన వగలు
వలపులు వక్కణ జాలు వ్రాసినదని
[illegible]
[illegible] [illegible]

[illegible]
[illegible] రేయి నిన్ను వద్దు పేయకనే
[illegible]
[illegible]

23. *PantuvaraaLi*

Vaccee manasoo? raan manasoo? vanitaa nave - telusukonee ?
asaTa kanuvaradu DaaDina maaTa lidigo Vaccee

modaTane Pilcitee madataa' nivevvaruneenu
kadisina daana naaTe Kanuru nuneenu
mudamuna nivampina muddu Tungara mosagitee
sadasu Danduku nadd sakravakeela nuneenu Vaccee

telutaTi mamatalu celimi aalana vagala
valapulu vakkaNa jabu vraasinadani
palukanna vaani padamulacenta nuncaga
a iveeNi' taa caduvaka nasurusuranenee Vaccee

maddu muvvagoopaaluDu manamid tario phramaynci
vaddana reci nunnu sokkuseyu mooli
daddina saganee telivaeesi nantaano
muddiva daya maravakumani mummaat kanumanenu Vaccee

23. *the enigmatic lover*

Duuti samghatana or reconciliation brought out by the mediation through a messenger maid with whom Muvvagopala had an affair in the past due to a mistaken identity with the heroine of the episode who was perhaps a courtesan and as a consequence had a tiff with the lover. The messenger friend who carried a letter from the heroine to Muvvagopala narrates after her return, about the reconciled attitude of the hero to the heroine

• • •

Whether he is having a mind to come or not
why don't you find out for yourself, my friend !!
whatever utterances Kanci Varada made there
let me narrate to you now here !! Whether he

At the outset, when I beckoned with him he asked me
'woman who are you ?'
When I told him that I've met him before tears
rolled down his cheeks;
then with pleasure when I gave him the lovers ring
sent by you
he took it gracefully and placed it in the hand of
a maid in waiting Whether he .

When early affections association, fondling
and allurements
and love making were all brought to his memory through
your epistle,
prostrated at his feet, after proper introduction,
fair haired one, he read and re-read and heaved a very deep
loud sigh ! Whether he..

When I reminded Muvvagopala about mistaking us both
one for the other,
and in the mid night the way he favoured you without
a murmur
and later how he got you reconciled
he asked me to beg you again and again not to be
unkind to him !! Whether he..

24. కేదార గౌళ

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

24. keedaara gaula

Leemaroo yuurikee pavvalnovvalinee
maa muvvagopaa unkee sumaaTi baadhi neenee
aamaaTeem vu leeka ata DaakaDa nee nukaDa Leema roo

VaDivaDi keepamu toonu vaccimusuka beTTukoni
paDakatinTiloo maaTaaDaka pavvalincenee !
vDamivva nee boodukadaa vidalnovvese nandaku
nuDava nee raaDaka yadinaa noema phalumanukoni Leema roo

Medalitee Savvapa tanameenu naameenu nanTunani
yodigadaa mancamu KooTi yoora peenee !
kadisma kaugiTi ee nadameeva nuvvanu bootee
udiri ooci pavvinani padareedi meeragadan. Leema roo

Aag vunna vibhudeppaaTi yalavaaTuna navvandu daag
Kaaki nidura paraakeemee kaug lineenee !
sari tamuga nee nappuDu sandukoni muvvapuri
nilayanito galas naneenu nataDu navvikoo Leema roo

24. *"THE BED THAT BRINGS THEM ROUND"*

Here the heroine is swaiya, Madhya and Artipta Ekasayyaa pata anyoonya samyoogavyooga She is an ideal wife not having confidence enough to chide the hero whenever he goes astray and after a sad experience of lonesomeness even lying on the same bed with him, finds herself, happy when both recognise after some time out of habit, and routine affectionate gestures continue to each other's delight.

• •

O my dear maid, ah! have I been lying down!
I do not know which lucky woman has poisoned his mind
but Muvvaga pala does not deign to talk he being
mute and I here so near, so far! O my dear

In haste with anger he has come and sprawled into the blanket
in the bed room and lied down without a word
when I approached him with the nut and betel leaf, he had
rejected and thrown them away,
I dared not to say a word, having endured the
disgrace as part of my fate O my dear

In case of any movement on the bed were to touch me
he crouches onto the very end of the cot,
I overtake and clasp him in my embrace and desire
to drink the honey of his lips,
in fear of he might jump away and leave me so I desist!
O my dear...

Out of hope however my beloved though in anger
for a while has after all turned towards me
perhaps having been absent minded in sleep has uttered
something sweet and embraced me
then myself with grace took my chance and united
myself with the Lord of Muvvapuri
thus we both laughed away to hearts content
loving each other O my dear...

25. బిలహరి

చేత కాసు లేదే కాని చే సైగలే
యీ తరి మువ్వగోపాలుడింతో వట్టియమ్మెలే ॥ చేత ॥

గురునామము బెట్టి గీటుకుపావలు మెట్టి
యారిజాల జూచుచు నేనున్న తాళన
తీర వచ్చునలోన చిరునవ్వు నవ్వుకొంటె
పారిపారి యిండరిలో పైబడవచ్చునే ॥ చేత ॥

[illegible]
[illegible]
[illegible]
[illegible] ॥ చేత ॥

[illegible]
చిటి పాటి పదములు చేరిపాడుచు
[illegible]
యిటువంటి మువ్వగోపాలుడుండ మీద నేనే సెసే ॥ చేత ॥

25. *bilahari*

Ceeta kaasu leedee kaani Cee Saigalee
yitari muvvagopaalu Dinturo vaTTi yemmeelee ॥ ceeta ॥

gurunaamamu beTTi gilaku paavalu meTTi
yaarijaala jooCuCu nee nunnatanna
leeravaccuna loona cirunavvu navvukonTa
paaripaari yindarilo paibaDavaccunee ॥ ceeta ॥

[illegible] ceeta baTTi biggara daTTivu gaTTi
[illegible] vaaTu veesi yinda vacci melanee
mella sugandhu landaramu muccaTalaDucunDa
gulakaaBai manavaNi garutulaDuga vaccera ॥ ceeta ॥

aTikena konagooru cimmukonu palumaaru
[illegible]Ti padamula ceerpaaDaca
[illegible]ti uvaaci kaLalanTi nayama cest
[illegible]ma Tinci muvvagopaalu Gandu [illegible] [illegible]

25. *"The most civil but penniless lover"*

Heroine - saamaanya - prouDha - adhama

Here, the heroine is a common courtesan - a mere mercenary. She has no restraint in her references to the hero, who in this context is a [illegible]ka, a frequenter of the houses of public women, being a libertine.

From the portrayal of Muvvagopala's personality in this lyric we can have almost the nearest glimpse of Ksetrayya's own personality and some character traits.

-o0o-

He doesn't possess a pie in the hand
but goes on gesticulating!
At this juncture, Muvvagopala
is merely a beau my dear! He doesn't

sporting a fork-like tilak on fore-head
and wearing a pair of wooden sandals,
flinging side long glances, having come to join me
where I have been staying,
[illegible] himself, having stared at me accosts, mind it
[illegible] these companions!! He doesn't

[illegible]ing a flute in hand, wearing tightly a silk lower garment
and having an upper one hang like a rope
having slowly arrived here, when all of us
fragrant with jasmine studded plaits have been chatting together
he comes very a miserable man
asking for land marks of our house!! He doesn't

[illegible] flitting in the air with the little finger nail,
having arrived here and singing small lyrics
in time and out of time, having touched my sensitivities
[illegible] boldly won over me. Muvvagopala
has finally laid his hand on my treasure!! He doesn't

26. బిలహరి

చీపుళ్లు కావచ్చునా? ముకుందుకు చీపుళ్లు కావచ్చునా?
వీపళ్ల కైనను వెంచదగును మమ్ము
వుపాళులు మీ కింత తాళిమి లేక | చీ పళ్లు |

కోపమేమైనకాన రాదా తిరిగి కుందుడీవు డీ వారు లేదా
మాపు వచ్చెదనంటే మానెదనగ రాదా
రావటే వానితో నీ పాట పాడరాదా | చీ పళ్లు |

అంగి వావలికాన పోక లోకులాడు కొందురని లేక
పాలుకుండ లేక పదరి తిత్వ గాన
కాకరో! తొట్టిచే ఘనత వేంచుకోక | చీ పళ్లు |

కామునిచే సీసన సీతో లేక కమలాలు వ్రాసిన వ్రాతో
ప్రేమ గుడినవాని నేమించి నేమి జాతో
భామరో! మువ్వగోపాలునితో నీళ్లు | చీ పళ్లు |

26. *bilahari*

ceepaTlu Kaavaccunaa? mukoomiku ceepaTlu kaavaccunna
veepaTla kainanu nencadaguna mammu
vupaTlaloo mi kinta taalimi leeka | ceepaTlu

koopamevarkaina raadaa tirgi kuuDyun Dee vaaru leedaa'
maapu vaccedanaanTee mancidanaga raadaa
ravpaTee vaanitoo nupaaTavinaraadaa' | CeepaTlu

angi vaavalikaina poka lokulaaDukonturani leeka
paluka KunDa leeka padari tirtva gaana
Kakaro! toliTo ghanata vencukooka | ceepaTlu

kaamuDu seesina seetoo leeka kamalalu vraasina vraato
preema guuDinavaani ceeminceedeema Jaato
bhaamaro' muvvagopaalunito o TlU | ceepaTlu

(26) *"The messenger maid's mediation"*

A messenger maid (dautika) or a confidante of both the hero and heroine comes and mediates between the two, to bring about reconciliation after a love quarrel. This situation is termed as 'Sakhi Parihasam' - ie tantalising comments of a confidant helping to bring about reconciliation between the hero and heroine after a love breeze.

-o0o-

Should you take recourse to fisticuffs
among yourselves
Should you take recourse to fisticuffs?
Certainly you deserve recognition
in any other sport except in this combat where in
you seem to be lacking in forbearance!" Should you

Most people in life get angered with one another
and soon, don't they get reconciled?
When he promised you that he would be coming in the night
you should have kept quiet saying 'alright'
Should you have had a rub with him;
and why didn't you think of your present plight? Should you

When you are angry, should you not pout
and should you not think of what people would talk?
Why did you lose your mind out, being unable to be quiet
but think of your early inseparability? Should you

Is this what Cupid or whatsoever the hand of Fate has written?
How could I assess the pedigree of one
who wants to be an upperhand to one whom she loved?
Why fume with muvvagopala in this manner! Should you

27. అలక

[illegible]
[illegible]
[illegible] Should

[illegible]
[illegible] కాకకు
[illegible]
[illegible] ॥ [illegible] ॥

[illegible]
[illegible]
[illegible]
[illegible] ॥ [illegible] ॥

[illegible]
[illegible]
[illegible]
[illegible] ॥ [illegible] ॥

27. *aahiri*

entaTa tellavaaradentaTa prod lugrunka demandu nammalaata
kantu janakuDaina muvvagopaaluDu
kaugiTa leenanduku amma nee jeha' ॥ entaTa ॥

patyu neenu guuDina vitamella dalacuka
vetala gonta seepu vennela kaakaku
satula seeyu Satyopa caaramula gonta seepu
nataDindu leeka Tuckaasta maana mainaTla ॥ entaTa ॥

gatamu konda rintu u paTu abaasi kuuDina
katala gonta seepu karigamanalupaNva
vate o ipati reepee vaccananeDi
nutusa gonta seepu nooru nuDi naTlu ॥ entaTa ॥

KaamaTla maa muvvagopaalu Dindu vacci
turaDinci konta seepu noka nimisha moka yeeDai
vaaramaNi to nunna vadadelapa gontaseepu
maaruseeli gauDi naa manasu dareukoo leeka ॥ entaTa ॥

27. "NIGHT AND DAY STAND STILL, WHEN HE IS AWAY"

Here the heroine is swiya - ProudDha - VirahootkanThita, the ideal wife - pining for her husband, and trying to explain away his absence at their home. She is quite proud of her possession and of forgiving nature.

• • •

The day does not appear ever to break, and
the Sun does not appear ever to set!
What shall I say, my dear friends

When Muvvagopala the Father of Cupid
returned joy of my love, I swear by my life!" The day does not

Passing off the time in anguish
now thinking of the manner
in which he and I were together, and
now receiving nursing aid
from maids for relief from the heat;
now feeling the whole world
has stuck in His absence!" The day does not

sometimes spent in hearing tales of
women having been separated and
finally joining their lords; and
sometimes spent with listening to so much of praise
showered on me by women foretelling of
return of my lord the following
day due to my virtuousness! The day does not

As per my wish, Muvvagopala having returned
spending sometime with his comforting assurances
when a minute passes off ever slowly like a whole year,
and sometimes with his narrations of
how he loved with the other woman,
even at the end of our sessions of sport of love
when I am left with a sense of frustration The day does not

28. కేదారం

[illegible] | రమ్మనవే |

[illegible]
[illegible]
[illegible]
[illegible] | రమ్మనవే |

[illegible]
[illegible]
[illegible]
[illegible] | రమ్మనవే |

[illegible]
[illegible]
[illegible]
[illegible] | రమ్మనవే |

28. *Keedaaram*

rammanavee| samukhana raavabaaramu leelee ?
kamma vilutuni ganna cakkani muvvagopaalum
| rammanavee |

sogasu jeesuka vacci sudata andaru cuuDa
vagalu ceest tala vaakiTa nilci
leganaaDee vidha meema dinadinamu Krottalaava
iguru booNuru vacciventa seepaayenoo rammanavee

travanda ninna maa vinTi varakuvacci
tiruga veenceesenaTa sanpraddaveeLa
viriboeNu levvaraa veeLagaadani raTa
taruNuroo meementa dotalamaa bagaaya! rammanavee

raamaroo' baaenna(hu raaleedo poosedoo'
saamekeLin nannu gaaya leedoo
eemee neenandaakaa vedurugaa raavalenoo
maa muvvaga paalu(vu manasu Soodbance neemo

| | rammanavee | |

28. *"Why a go between' when both are near"*

saamaanya prouDha - Vakrooktigarvita

Here the heroine is of the courtesan category sensitive to pleasures of love, she is proud and reveals her pride through ambiguous hints and taunts. This song is addressed to a messenger-maid (duuti)

* + *

Ask him to come in;
when parties are present, why this mediation?
Charming Muvvagapala is father of God of Love" Ask him

Dressing himself up, as women stare at him,
shewing himself off standing on our threshold,
the way he raises tantrum is fresh every day
how long since he is here, why Oh, maiden friend Ask him

To have a foothold, he came yesterday itself,
and came I am told once again to the midnight
when somebody told him that that was not the time,
young friend are we such big barons, well, what of it, Ask him

Oh my dear has he never come and gone?
dis he not enjoyed with me in sport of love?
Why Oh dear, should I go out and receive him?
Muvvagapala must have been testing my mind ! Ask him

29. ముఖారి

[illegible]

| | [illegible] | |

కన్నుల పిడెములో కాటుక మోటితో
వెన్నున కీల్జెడ వేటుతోను
కన్నియ కెంపుల గాజుల నొక్కులతోను
వన్నెకాడ నుడుటను నున్న లత్తుతోను | చాలు చాలు |

నడుమ మట్టుతోను నిండు బడికెతోను
ముద్దుగు కలసిన ముదముతోను
నిద్దపు చెక్కుల నెఱపింకలతోను
వెడ్డురా వడ్డాణ వగకాడ నాతోను | చాలు చాలు |

అలరారు కుచముల నలదిన జవ్వాది
కల యొరగొలమును కలి నన్న బరాను
ఒకమిడి నిలిపిన లాలమువ్వలపాల
అలరాడ గూడిన నెఱమి పిరివేలు | చాలు చాలు |

29. *mukhaari*

caalu caalu yii cinnelatiiu naadusarasaku ceerakuraa
caalu yii cinnelu saagadu naavadda muvvagoo
paala bhaama vaddikee pioraa' | caalu caalu |

kannula viiDemutoo kaaTuka moovitoo
vennuna kuLjeDa veeTutoonu
kanniya kempula gaajuna nokkula toonu
vannekaaDa nuduTanu nunna lattuka toonu | caalu caalu

nuddura matbu toonu nuDu baDaika toonu
muddiya kalasina madamu toonu
nuddampu cekkuLLa nela vankalatoonu
vadduraa paddu u vagakaaDa naatoonu | caalu caalu

ala daani kucamula naladina javvaaDi
kala varasthalamunu ganTi nannanTa raaka
balimi jeesedeela baala muvva goopaaa '
alanaaDe guuDina celimi padiveela | caalu caalu

"Chiding the wayward philanderer"

(29)

Here the heroine is saamaanya khanDita one who is angered on finding her beloved at day - break, with marks of the previous night's dalliance on him, with some other beloved of his.

* * *

Enough, enough with these marks
You do not come anywhere near me
Enough with these marks you approach me not,
Oh, Muvvagopala,
Hie thee hence to the other fair one " Enough enough

The marks of crimson on your eyes and
taint of collyrium on your lips,
and those streaks on your back caused by
strokes from a long plait of hair,
and bruises caused by ruby - studded bangles and patches of
red lac on your forehead prove! Enough enough

with haze of sleep and full fatigue
and the joy of union with another mate of yours
and cheeks beset with crescent like nail marks
no longer, you batraver are my lover! Enough enough

Isn't your chest carrying traces
of the perfume applied to her breasts?
Do not coerce me Muvvagopala,
A thousand thanks for your first meeting! Enough enough

30. శంకరాభరణం

[illegible]
[illegible]
[illegible]
[illegible]

[illegible]
[illegible]
మరుగేల వెనుక నా మాటలు నే విని
తెరవా నా బ్రతుకిట్టి తరగాయె యింకనేరీ | మానినీ |

మాట రీతి విడుచు మరియాదతో నన్ను
దాటి జేరుట కడయలో నేడు మాడగ
ప్రాణ నాథుడిచ్చిన పలుకులందరు యెడ
బాసి యిక నా భాగ్య మెట్లున్నదో | మానినీ |

[illegible]
వనకాడు నను కూడి ఒడికెయుండగ
[illegible]
[illegible] | మానినీ |

30. *SankaraabharaNam*

maanini vinavee naa manda buddhaonu maaTaaDaka vuntinee
maaname bhuushaNamu maanavate akella
maanameDaina venuka praaNa meeTike || maanini ||

vrugu poruga vaarta hitavugaa nee neeti
sarasaniti pondu caalu pommantinee
naarugeela cenaTula maaTaau neevani
teravaa naa bratukiTi teragaave vinkaneetee || maanini ||

maapu reepu vibhuDu manyavalato nannu
daapana veruka davato nee ukuntaDaga
praapu dirikenani paNatalandaru veDa
baapiri vika naabhagyameTlunDunoo || maanini ||

agaru gandhamu meena naladi kaugiTa loci
vagakaaDu nanu kauDi oddika vuntaDaga
maguva veemeeno naa manasu kheedinciri
vagaleela cirutani vaasu DunnaaDu || maanini ||

30. "Her pride and resilience"

Remorse of an ideal wife (swiya) who lent her ears to tale-bearers and had a quarrel with her very faithful husband and sent him out. Among practising musicians and dancers, this lyric is considered as a composition of Kshetrayya, who might have composed this when he visited the shrine at Tiruttani, which finds mention in the text as Chirutani. It cannot be explained why the usual identity of Muvvagopala with the deity of whichever shrine Kshetrayya visited, is found missing here.

◆ ◆ ◆

O proud woman, listen to me,
having a stupid mind I was quiet !
Pride is a jewel adding lustre
to their beauty, for all womankind!
When pride is hurt, what for is one's life? O proud

Having heeded to my neighbours' talk
saying adieu to my lover's sway
I sent him away, why should I now hide,
having heard ill natured peoples' words
my life has been thwarted in this way ! O proud

Night and day when my lord with high respect
has held me with kindness as his confidante,
all these women who are bereft of my prop,
have got us separated, see how is my luck? O proud

Having applied balsam perfume and sandal paste,
when my lover had held me in his embrace,
somehow these women have possessed my mind
why this anguish (I swear) by the Lord of Chirutani ! O proud

31 32 33 34 35 36

31 Valitam 32 ghuurNitam 33 Ialitam 34 dariapa[illegible]
35 [illegible] trasta reeitam 36 [illegible]

31. కాంభోజి

ఏమో నీరమెంచుక యెదురాడు చున్నాడేమి సేయనే చెలియ!
భామరో నాపని ఏమేమో విభునికి
పగ వారు బోధించిరో? ఏమిచేసిరో! | ఏమో |

అలిగి యున్నాడని యలుక దీర్చగ బోతే
అలుకలో నలుకాయనే
చెలియరో! నీనాథుడు పద్దసేయుకపోతే
చేయబట్టెను దీసెనే ఓ చెలియరో! | ఏమో |

అక్కరో! నే వారి మ్రొక్కి వేడుకోబోతే
మ్రొక్కులో మ్రొక్కాయనే!
చక్కనాడాలె సకియరో వాడునా
చక్కదనమే చూపెనే ఓ చెలియరో! | ఏమో |

పగకాడు మువ్వగోపాలుని రతికిరి
సొగసులో సొగసాయనే
మరులరో! నే నప్పుడు మాట లాడబోతే
మొగమొగమె జూపెనే! ఓ చెలియరో! | ఏమో |

31. *kaambhooji*

eemoo neeramencuka yeduraaDu cunnaaDeemi seetunee celiya'
bhaamaroo naapaini eemeemoo Vibhuniki
paga vaaru bodhinciroo? eemicesiroo? | eemoo |

aligi yunnaaDani Yaluka dircagabootee
alukaloo nalukaayanee
celiya roo! neenapuDu saDDa seeyaKapootee
cevibatti nanu disenee OO cel yaroo! | eemoo |

akkaroo! neevaani mrokki veeDukooboote
mrokkuloo mrokaayenee!
cakkana gaadanTe sakiyaroo! vaaDunaa
cakkadanamee cuupenee! OO celiyaro! | eemoo |

Vagi Kaa Du muvvagopaalunu ratikeeLi
sogasuloo sogasaayenee!
maguvaroo nee nupuDu MaaTalaDaga bootee
mogamu gana luaperuse (K) Celivaroo! [illegible]

31 *"The unique talent of His love making"*

A model of a wedded wife swayed, versed and mature in art of love-making. Proud that and generous enough to do only good (Uttama) in return for the evil pranks of a wayward husband narrates how she was able to appease his anger through her tactful approaches.

* *

With something or other he goes on finding fault, and
out bidding me, what shall I do, my young friend
Fair one! I don't know whether those who hate me might
have implanted what so-ever in my Lord's mind
with something

Since he was in anger when I tried to appease him
anger is roused once again in anger
Young friend, when I was about to take care of him
he pulled me by hand to his bosom my dear!"
With Something

Sister, When I bowed down, praying for his favour,
bowing took place once again while bowing
Young friend, when I made a reference to his charm
he pointed to my beauty my dear!
With something

The vivacious Muvvagopala's sport of love has
caused happiness once again in happiness
Fair one! when I opened my mouth to talk to him
He projected his face in compromise with mine!
With something

32. బేగడ

వెతకి తేరా పోయి వేరు వెల్లంకి
హితవైన చెలికిక నెవరు వద్దనలేరు | వెతకి |

ఒట్టు పెట్టినాని యూరి పిన్నతివి
తిట్టిన తిట్లెల్ల దీవెన లంటివి
పట్టుకొంటిపిన నన్ను బలిమి గూడితివి
ముట్టు నెల దప్పెను మొగవాడూరను లేదు | వెతకి |

నిండి కొండ గట్టితివి నిన్నటిన నీగోడు
యిందనీయను కూడిక నేనేలేదు
మాకు మాకు అడిగారా! మంత్ర సాధనలవద్ద
కుందరాదనలు గూడి గుసగుసలాడకమునుపే | వెతకి |

ఊరికి పోయిన మగడు ఉట్టి పడ్డ ఇల్లు నన్ను
రమ రేయినను గూడె నికడూరు లాసే
కోరిన కోరిక లన్ని కొనసాగి మన్మథాలా!
కి రాబోయిన నేను కిక్కి నాడు మనాని | వెతకి |

32. *beegada*

Vetaki teeraa Poovi Veeru Vellanki
hitavaina Celulika nevaru Vaddanu leeru | Vetaki |

OTTu PeTTina gaani vooru vinavaitivi
tiTTina tiTlella diivenalanTivi
PaTTukonTivira nannu balimi guu DitivI
muTTu nela dappenu mogavaa Dooranu leeDu | Vetaki |

ninda keDigaTTitvi ninnanina Paniteedu
vinda nuvada kooDika neemiseetu
mandu maaku laDigraaraa! mantrasaanadavadda
kundaradanalu guuDi gusagusalaaDakamunupee
| | Vetaki | |

Vuuriki Poovina magaDu UTTipaDDaTTu vaci
nreeyi nanu guuDee naka dauru baasee
koorina koorika lella konasaage muvagaupaala
mi naupamuna neenu nakee gandu magavaani
| | Vetaki | |

32."Random harvest and the fruit devoid of censure" (Parakiya - ParooDha)

A married woman who had an affair (out of wed lock)with such a paramour as Muvvagopala, requesting him to undo the mischief, which was the result of their affair ultimately tells him how she was saved from the possible scandal and critical situation

***

Go have a search and please fetch me a rare herb,
for undoing your mischief, O my lover
no one is there with me friendly and dear!!

Until I swore, you did not listen to me
taking every abuse as a blessing!
you held me in a corner and enjoyed alright,
but I missed a period when my man was on tour !

Go, have..

You started your tantrum, but who will blame you?
food is most unpleasant what am I to do?
medicines and herbs may be brought from midwives,
before those around me start a whispering campaign!

Go, have

My husband on tour like a blessing from the blue,
just came back tonight and had me no more scandals
all my desires are fulfilled, Muvvagopala
I bear for you a baby boy just, after you!!

Go have

33. కాంభోజి

నీవరాల కనునకో ! కనుమునే నేమి యెరుగ
నెంచి రాచుదేంద్రునివితమిలో? | పల్లవి |

నీవు గజనిమ్మ పండ్లు చిలుక మొక్క నొక్కుటనే
కోమక లేని సందుకు కారణమేమి?
కనుక నాకు నీ పిల్లలూనుట్టి ఉ నేమాను
కొనరి నీ చి నీ మీకు గ కి d. కలో | చ |

కొండొక్క పని మాని పంట కొరికిన తీయమామిడి
పండు కానుక జేసినంట భావమదేమే
పండు కానుక గాదే నీ కంద చక్కెరమోవి
పంట గంటి జేసినంట పట్టిన లాగే ॥ గజ ॥

పీఠాధి పీఠ దమ్యుత విజయ రాఘవేంద్రుని కంట
భారి మొల మూలంపించిన భావమదేమే?
భారి మొల మూలు గాదే నీ భావజ సామ్రాజ్య మేలి
తోరణ గట్టుకొన్న దొరలన మింతే ॥ గజ ॥

33. *Kaambhooji*

gajaraaja gamana roo' kapaTamunee Neemuyeruga
Vijaya raaghaveendruni vitameaagee? gaja

Juru gajanimma panDlu cilukamukku-nokkulacee
Kaanuka Jeesinanduku kaaraNa mee mee?
Kaanuka gaade nugubbaluuni PaTTi candamaama
Kuunala nunci nanduku gurutu luaagee ॥ gaja

konDokka cavi cuuci panTaKor kina tivamaamiDi
panDu KaanuKa Jeesenanta bhaava madeemee
pandu kaanuka gaadee nukanDa cakkera moovi
panTa ganTi Jeesenanta Pankinalaagee ॥ gaja

Vuraadhi Vuru Dacyuta Vijaya raaghavaDu-ganTa
bhaarimola nuulampincina bhaaVamadeemee? bhaari
molanuulugaade nibhaavaJa saamraajyameela
toraNa gaTTukonna doratanamintee ॥ gaja ॥

33. *"message of love through riddles of gifts"*

This is a padam Composed by Kshetrayaa in Tanjavur, in the court of king Vijayaraghava Nayak. The king passes of some gifts in kind to the heroine, a courtesan, and a favourite beloved of his; the maiden friend describes each such gift with some marks or other to the heroine, who in her turn solves each riddle and discovers the intentions of her lover in passing off each gift in that particular manner.

• • •

Friend — O woman with an elephant's gait,
I'm unaware of this cleverness,
Vijayaraaghava is a ways like this !

Can you guess the reason for
passing off, to you as a gift
oversized lime–fruits carrying
the dents fastened by parrot beak?

Heroine — Oh it's not a gift but a sign
which means sketching of crescent moons
with nails on your sizable breasts'
O woman..

Friend — Can you reveal the riddle behind
passing off to you as a gift
the sweet ripe mango carrying
the dents fastened by biting teeth?

Heroine — Oh it's not a gift but a sign
of having laid his upper teeth
on your lip and overtaken you !
O woman

Friend — What's behind, the hero of heroes,
Vijayaraaghava presenting you
a waist chain having jingling bells?

Heroine — A waist chain is but Cupid's domain,
an arch of triumph, built up by a chief

34. అసావేరి

అనుసరించిన రాడు అలిగితినోరాడు వనితయానెనరేమో
తనకేమై నాను మునుపటివలె నేను మనసిచ్చికలియునైతినా? | అను |

పట్టికి రమ్మని ముద్దుసామిని పిలువగా పద్దుసేయక మానెనే!
గద్దరించి నాపైని మదితో మర్మమెంచక
పొద్దు మాటలు మాని పట్టికి రమ్మనే | అను |

మగవారి మాటలు అగమందునే నావ-
వకరా? పరివారంలోన
[illegible]
వెకటాయె నతనికి యే మాటనో పాపి | అను |

తెలియ జెప్పెద వినవె! అలనాపాపి నీతోటి
మొలక నవ్వు లాడి పలె!
బలిమి చేసిన రాపు లొలిమోములాయె నేడు
కలిసితే ఫలమని తలిసి మువ్వగోపాల | డను |

34. *asaaveeri*

anusarinchinaraaDu algitnoo raaDu Vanta vunenareemoo
tanakeemainaanu munupaTivale neenu manasicci kalivanaitinaa?
| | anu | |

vaddikirammani muddusaamini biluVagaa-saddiseeyaka
maanenee!

gaddanici naapani maddloo marma mencaKa
proddu maaTalu maani vaddiKirammanee | anu |

magavaarimaaTalu Jagamandu neegaana-
nagaraa? Sarivaaralaloona
maguvaroo! ciguraaKu maDupuhivaga bootee
vegaTaava natanini veemanTinoo saami | anu |

teliya Jeppeda Vinave alanaa saami nu boTi
molaka navvu laaDunaTee!
balimi ceesina raaDu tolimoomulaaye neeDu
kalisitee phalamani telisi muvvagoopaala | Danu

34. *"Impenetrable predilictions of a secretive lover"*

The heroine and hero, who have ardently loved each other are at present in the after math of a love quarrel. The heroine in this lyric, is a courtesan (saamaanya) and Kalahaantarita i.e. she has been describing to her maid, the odd behaviour of her Lord after the quarrel.

* * *

He wouldn't come if followed,
he wouldn't come if I am angry,
O woman, of what stuff is this Love made up of ?
Do I not mix with him bestowing my heart as before?
He wouldn't..

When the pretty Lord was asked to come near me
he desisted from making any noise!
Having shouted at me, unconcerned with the working of my mind
he beckoned me to go to him, not caring about time!! He wouldn't

Never heard in the world such masculine chatter
Does it not provoke derision among my equals?
O woman, my offer of folds of betel leaf was unacceptable to him,
I do not know whatever I spoke!
He wouldn't..

May I plainly tell you that my Lord seems to be throwing
smiles at you;
he wouldn't come if forced we face each other as it
were out first meet.

Ever joined Muvvagopala having foreseen the result! He wouldn't

35. కాపి

అనరేవే మరి అనకు దాని వారికి నీ
మదిలోన వాడేమో మురిపించి నాలోన
సుదతి మువ్వగోపాలు జూచిన మొదలు | అనరేవే |

ఇదియేమో మాయపిలుక వచ్చి చదరించి పోయా
విదురకుంటికి రాక నిన్నటాం నుండి
చదరేవి చిత్తము చెరగు యేమి సేతు | అనరేవే |

అన్నిటికి కొమ్మ నిన్నటా దడగించి నన్నా
నొప్పక మా వారలూరకుండుట జూచి
ఉన్నదేమి పాడుమనము గనవేమో | అనరేవే |

[illegible]
[illegible]
[illegible] | [illegible] |

35. *Kaapii*

adarinee moovi tanakudaane Vadarinee Nivi
madiloona VaaDeemoo mantruce gaaboolu
sudati muvvagoopaalu Juucunamodalu ' adarinee

idiveemoo maayaa eluka vaccibedarinci pooyaa
nidura KanTikiraaka nirnataalanunDa
| | adarinee | |

appuDee komma ' nannu VaaDuDag nee nammaa'
voppaka maa Vaara kurakunDuTa Juuci
uppatinci vaaDusu rusuri nenee moo adarinee '

leelatoo nindu Vacci tagilinenee mandu
baalaroo muvvagoopaaluDu nanu guuDa
nilangu neemeemoo Jaa amu leesenu adarinee

35. *"Think of the Seductive charmer"*

Heroine here is of courtesan (saamaanya) category and is suffering from pangs of separation. Depending upon some good omens she fondly hopes for an early reunion with her beloved

* * *

The lip goes on throbbing and the waist band
becomes loose on its own,

Would he have exercised some charm of
occult power on me?
Ever since I happened to see Muvvagopala, my dear!
The lip ..

What a hallucination is this a parrot threatens and flies away,
sleep eludes me since yesterday
the mind is disturbed, what am I to do my dear!
The lip ..

Even the very moment my dear, he made me ask,
since my people disagreed and kept quiet,
he might have boiled inside and sighed away in distress!

The lip..

playfull he arrived here and might have administered some drug,
O my young friend, I don't know why Muvvagopala
has delayed so long on some account or other to meet me!

The lip

36. కళ్యాణి

నిన్ను నేను మరచునే ఓ చెలియ
నన్ను నీ సొమ్ము జేసి వెంకటనాథ! రారా యనిన జాణ ! నిన్ను !

పాలిరో నీ గుణ మరయవలసి అలుకచెప్పక కన్నుల జేసుక
అలుకక యూరకుండి నన్నుడి పెణతిలో జేరి
కౌగిలి నవ్వుచు పారికు చక్కిలింత లిడుచు నన్ను
తలచు గుబ్బల రొమ్మున గుమ్మ దక్కించుకొన్న వంపాదిని ! నిన్ను !

పెదిలి తరితీపు పెయ మాయనిమురతెమ్మక పన్నలించిన
లో తలపిసిపునా కెమ్మోవానవచ్చుతే
పెన్నలు రెండు గట్టిగ బట్టి వదన మిట్టట్టు దిప్పనీయక
పసిమయదిమి మోవియాని
పెట్టి చేసిన పెనాలకాదిని ! నిన్ను !

వరమ మున్నగో పాలుదేక వెంకటేశ గోపాలుల
మాటుక పడుసారువేల గూడిని
మాటు నాసిమ్మని కలయువేళ యేమెకొన్ని
రతుల చేత జాగుచేసి పాలయుక రతుల గూడి నన్ను
మోదిన నా మార్గమునిన జాణ ! నిన్ను !

36. *KaLyaaNi*

Ninnu neenu maratunee OO celiya
nannu nisommu leesi VenkaTa naatha !
raaraayanina JaaNavu Ninnu

Polatiroo nigaNa maravaValasi aluka-deccuka kanneera leesuka
Parakaka vuurakunDinapuDe PaNatitoo leeri
KilaKila navvucu saareku Cakkaliginta liDucu nannu
talaru gulbala rammuna gammi dakkincukonna calapaadavi
|| Ninnu ||

modalu taritipu seeya maava nadura deccuka pavvaLinciree
aditelisi nivu naa kemmoovaana vaccitee
pedavu u reDu gaTiga baTTi Vadana maTTaTTu dippaniyaka
gadimiyadimi moovtyaani
vidalinci Veesina hantakaaruvi Ninnu

velaya mavvagoopaalu Daina VenkaTeesa goopabhaamma
alayaka padannaruveela guuDatavi
avina gaanimmani Ka ayuveeLa yeemoo-konni
Katala ceeta Jaagu ceesi solayaka ratula guuDi nannu
CuuDara naamaargamanina JaNauu Ninnu

36. *"Adroit sweet heart"*

Here the heroine is Parakuva being a deevadaasi under the social taboo from having any independent love affairs but having had a secret love affair with the hero, here she is being praised by her hero for her skill in speech and action. This is a lyric composed in Tirupati by Kshetrayya remembering his past love with his teenage friend Mohanangi.

* * *

Do I forget you O my Chum!
you were so crafty to have made me your own
and calling me Venkatanatha, to have asked me to reach you !
Do I forget..

Your response, to start with, being in the negative
when I lied down simulating sleep
did you not rouse and come near me

to drink the nectar of my lips,
and having held them tight together, so that my face
didn't move either side,
did you not press very hard and drink out of them
and shake off like an adroit sweet heart"

Do I forget...

Calling me Venkatesha who is the same
as the celebrated Muvvagopala,
you complimented me for having sported
without exertion with sixteen thousand gopis
and while making love to me,
you resorted to story-telling for killing time
and being such an expert in game of love,
you could claim attention with confidence
to watch your style !

Do I forget

37. పున్నాగ వరాళి

నాకనే వెలువరాని నన్నెవో తలియ కే
తలిరుబోణి! మువ్వగోపాలుని
తన్నవంకే లోనెఱిపే
తాళజాల నేమి సేతునో అమ్మయ్య (నాకనే)

కొన్నదిన్న మేలుగా మన్నపోల నాడనీయ
నీ వైనము హితవ్ కాదనేను పైడ్డపాడ
కన్నులో నదుల నన్నుతాళ జేసెనో ? లేకో
నీవలెనా తాళ నాకసు అమ్మయ్య ! (నాకనే)

నీ మనోలు నిన్నుగూడి రంగు చివాసిపై ప్రేమ
పలుమార్లు మి చిన తమి యోర్చ నాకసు ?
మాయలాడు మువ్వగోపాలుని మనై కలకేళ్లైతిరే (నాకనే)

నా మనకు తలియనేలే అమ్మయ్య
కళ్లో మిలకువను వాని కనుపరిచేవాని
లాలతో మాటలనా నిత్తమురాదే
లాలాలుగోని మీనాసు కాదే
నీ మనసు నేమి సేతునో అమ్మయ్య ! (నాకనే)

37. *PunnaagavaraaLi*

Valapanee deLavanTi Vastuvoo telisyadee
tal ru boONi ! muvvag opaalani
taccanalakee loonaitinee
taaAalaala neemu seetune ? ammayya ! Valapanee ! !

KannaVinna meelugaadunna coOTa nunDanisya
dannamu hitavu gaadeemoo proddupoodu
Kinneroo ! Valapu nannintagaa Jeesenoo? Leedoo?
kaTakaTaa taaLa naavaSama ammayya! Valapanee ! !

reevu pagalu niddura leeka reTTinoVaani ! pai preema
cOlyamma ! minimatam yoorva naavaSama?
maavagaaDu muvvag opaalani maccikalakee loonaiti nee lee
! ! Valapanee ! !

gaavakamu telisa naatni ammayya!
kaalooo meakuvana vaani kaluvaramee gaani
Celula too maaTaaDa naa Cittamu radee
alaVaaTu leenu mochama gaakanee
ayyayoo! Yeemiseetunee? ammayya! Valapanee ! !

37. *"This valuise called love"*

swrya – Madhya – Virahootka

Here the heroine is the sincere wedded wife trying to explain away the absence of her husband, who is out on his activities of a trickster. The heroine is quite bold enough to talk in an unabashed manner but too sincere in her own anguish

* * *

What sort of a substance is this thing called love
is beyond comprehension !
O maiden friend why have I become the butt of ridicule
from muvvagopala I cannot bear, what shall I do,
O my dear !!

What sort...

without a wink, pass night and day,
my love for him becomes twice as much
O my dear, it's beyond my means to control rising passion
why am I subjected to the trickster Muvvagopaala's
indulgence,
O my dear, myself not knowing the art of love-making? What sort

Through my dreams and wakefulness, although I keep
on chattering about him,
I don't feel like talking to my friends at all
since I am not used to a passion like this,
alas, O my dear, what shall I do? What sort

38. నీలాంబరి

ఎవరంటివాడె? వాడు ఓ యమ్మ వాడన్నాడు నీ వీధివాడు
నాలో కుంతకి మువ్వగోపాలుడు పేరు [illegible]

[illegible] మేని వాడు ఓయమ్మ! వాడు నయమునన్నదేనవలె
[illegible] మాటాడు నట! పరులను వాసిగాడట!
[illegible] కళలందు నేర్పునట [illegible]

[illegible] దుష్టచేష్టలు వాడేమేమో
వింతములాడు కొన్నాడట!
అంగన లెందరిని వలయక గూడునట
[illegible] లోకులు వాలా యాని గాడట [illegible]

[illegible] నిన్నాడట అంతలో నాడు, నిన్నటి చెకిసినాడట
మున్ని ఇంట నెన్నునట మువ్వగోపాలుడట
నిన్న వయసు వాడట చేరియ! అందరాడట [illegible]

38. *niilaambari*

eTuvaTivaaDe? VaaDu OOyamma VaaDennaDu-nuvvadhi raaDu
kuTila Kuntah muvvagoopaaluDaTa peru eTuvanTi

nallani meenuvaaDaTa ooyamma! VaaDu navamu
lenni ceesenanTa

callagaa maaTaaDunata' Sarasamu Vaani SommaTa
Kadagaadata VaaDu kaLalanTa neercunaTa eTuvnTi !

bangaaru duppaTi ,aaDaTa vaaDeemeemoo
pantamu LaaDu konnaaDaTa'
angana lendarana nalavaka guuDunaTa
Sangeta LoolaDaTa Caala YuvigaaDaTa eTuvnTi !

nanneenee nannaaDaTa antaloo naadu cineeru delisinaaDaTa
monna yindu VaccenanTa muvvagoopaalaDaTa
cinnavayasu VaaDaTa celya andagaa DaTa eTuvnTi !

38. " *What a unique young lover*"

The heroine is saamaanya, prouDha, the Hero is a dakshina Nayaka, i.e., one who is capable of entertaining simultaneously any number of beloveds. the situation is Avooga Viprasambha - that is pangs out of unfulfilment of a union between the lovers. In this lyric, the heroine is of a courtesan type, makes anxious enquiries about the hero who is wayward by nature but at the same most lovable and charming.

* * *

What sort of a person is he, O my dear,
never does he pass through this lane!
O curly - haired woman, Muvvagopala is his name !!
What sort of ..

He is of dark complexion, my dear,
he carries a bag of tricks with him
He speaks in a cool and calm manner
and fun and frolic are his forte;
It's amply true that he can locate every
sensitive nerve in the game of love !
What sort of ..

He dons a gold laced upper garment
he seems to have bragged a bet that
without fatigue he can entertain
any number of women, mark ad lot
a munificent giver he is my dear!
What sort of ..

It seems he would like to entertan me
because so he says that he knows all my ways of love,
the other day, he seems, to have been here,
His name is Muvvagopala, I hear
He is of a youthful age, they say, my dear
and should be a charming lover !!

What sort of ..

39. ఘంటారవము

ఎన్నితలచుకొందునమ్మా యెల్లామరపువచ్చునమ్మా'
కన్నెరో చక్కని నాదేవుడైన
కంచి వరదుని మంచి గుణము ॥ ఎన్ని ॥

నన్నునజేసి యెప్పటికి దయమరువ వద్దని పాదములంటుచు
నన్నింత జేసితె వనుచు తగువ నవ్వ నవ్వుచు
కన్నుల పీనుల జక్కుల మోవి గళము ముద్దు పెట్టుకొని
ఉన్నగా మారికి బోవుచు నన్నే తిరిగి తిరిగి చూచినగ ॥ ఎన్ని ॥

పిన్నవలెనె కరగి కరగి విడనాడని మనసుతోడ
నన్ను దప్పక చూచిచూచి చిన్నబోవుచు
పన్నెండేండ్లు బంతులం పంచి నా చిన్ని చన్నులు రెండు తన
కన్నుల నొత్తుకొని మోము గక్కున నెత్తలేకున్నవగ ॥ ఎన్ని ॥

పల్లవాధరిరో మిక్కిలి లేత పాయపు దానవ్రాళలేని
పెల్లగ దనె రేచినన్ను జల్లగా గళయుచును
ఉల్లములరగ దన యెదపై నన్ను మల్లెపూవలె నుంచుకొన్న
వల్లభుడు మువ్వగోపాలుడగు కంచి వరదుడు జేసినమిక్క ॥ ఎన్ని ॥

39. *ghanTaaravamu*

enn taacukondu nammaa ' YeTlaamarapu Vaccunammaa
Kannerao ' Cakkani naadevuDaina
Kanci varaduni manci guNamu ॥ enni ॥

mannana Jeesi yeppaTiki davamaruva vaddani -

paadamulanTaku

nannunta leesti varucu teguva navvu navvucu
Kannula Veenula lekkala mooVi gaLamu muddu Pettukoni
tinnagaa nuuriki boovucu nannee tirigi tirigi cuucinavagal ! enru

vennavalene karagikaragi vaDanaaDani manasu too Da
nanna dappaka cuucicauci cinnabovucu
vanee bangaaru bantula VanTi nanaccinnu eannula renDutana
Kannula nettukoni moomu grakkuna netta leekunna vagal enru

Tal avaa Iharir o mukkili leetapaavapu daanavutaal aleevani
meraga damireeci nannu Jahagaa galavucuna
ubamalaraga dana yadapai nannu mal e puuvale—nuncukonna
vallabhuDu muvvagoopaaluDagu kanci varaduDu Jeesina maccikal
! enru !

39. " *His unforgetable acts of love* "
swiiya - Prooshitapatika

this lyric is a reproduction of what kshetrayya at kanch imagined to be the state of mind of his dear devoted wife Rukmin (swiiya, and Prooshitapatika) who was left in his native place Mowva, and how she would be ruminating about the memories of her past happiness when she was with him

* * *

How many times do I ruminate O dear
how can I forget at all !
About the virtues of Varada of Kanchi,
my charming deity, O my young maiden friend How many

With all courtesy having asked me to be kind
and never to forget, having touched my feet
saying what he is now, is because of me,
with an assumed smile to cover his discomfort,
having kissed me on my eyes ears neck and cheeks,
the way he looked at me before going on tour ! How many

Having melted like butter, with unswerving mind
the way he looked at me often with down cast face,

[illegible]ing my breasts like bouquests of golden flowers
[illegible]ing pressed them to his eyes and could not raise his head'
How many..

[illegible]ing me a red lipped girl of unripe age
[illegible] cannot withstand the rigours of love sport
[illegible]ing my passion by sly and slow action,
[illegible] my heart was bubbling the way he pulled me to
[illegible] his bosom like a fragrant Jasmine flower,
[illegible] indulgence favoured by Varada of Kanchi
Who is in fact the same as Lord Muvvagopala " How many

40. సారంగ

[illegible] దరినా? నేడైన మీయలుక దరినా?
పలుకులాడు కుంటేరో ? మువ్వగో
[illegible] మీ [illegible] ॥ అలుక ॥

[illegible] మీ యిద్దరి మనసు వల్లనాయెనా?
[illegible] తీయ నీ నేడు మీ [illegible]
[illegible] నేడైన మీకు మంచిదినమాయెనా?
[illegible] మీ [illegible] ॥ అలుక ॥

[illegible] కొనగు మోవులు జూచుకొంటిరా
[illegible] తీయని [illegible] పెట్టుకొంటిరా
[illegible] కొనగు [illegible] గడియుంటిరా
[illegible] మీకు [illegible] యుంటేరో [illegible] ॥ అలుక ॥

[illegible] నేడైన నేర [illegible] పవ్వళించిరా
[illegible] పలికి [illegible] పంపుల [illegible]
[illegible] నేడైనతో మువ్వగోపాలుడు [illegible] గూడిరా?
[illegible] వాడిమాటలు [illegible] ॥ అలుక ॥

40. saaranga

[illegible]kad[illegible]rena? nee Daina muyaluka d[illegible]renea?
[illegible]ku laaDu kun[illegible]roo? muvvagoo
[illegible]Du nuvu muddala gumma? mi. [illegible]uka ।

Cakkera bomma' mu yiddarimanasu · Cabanaayenaa?
nikka maana tivavee neeDu munenjalu durenaa?
makkuvatio neeDa na mi ku manci dinamaayenaa?
akkaDikkaLa vibhuDu nivu nasurusutaru -

YunTiree? Celiya mu
| aluka

sudat roo yakarikokaru moomulu luucukonTiraa?
Pedavunaani tivani muddanu PeTTukonTiraa?
adumukoni kaug tLa niddaru gadasivunTiraa?
Pattari Vaaniki nuku booya Pagalavalene

yunDenee Celiya m
Valuka

baalaroo neeDama neeka Sayyam ida PavvaLinutaa?
meelu meelani addari valapaalu mecukonTiraa?
Caala veeDukatoo muvva gopaaluDu nivu guuDituraa?
VeeLa VeeLala CaaDumaaTaau VanTimanu

konTiri gadavee mu
| taluka |

40. "Reuniting the estranged lovers"

The heroine in this lyric is swaya, ProuDha Sakh Paribaasam i e ma den friend s mirthful chatter is the situation Here, a confidante meets her friend, the heroine, and accounting that there was quarrel among the lovers who listened to tales against each other but now she hopes that all is well again

* * *

Has your mutual anger abated at least today?
Have you and Muvvagopala spoken to each other
with love, O sweet lady?

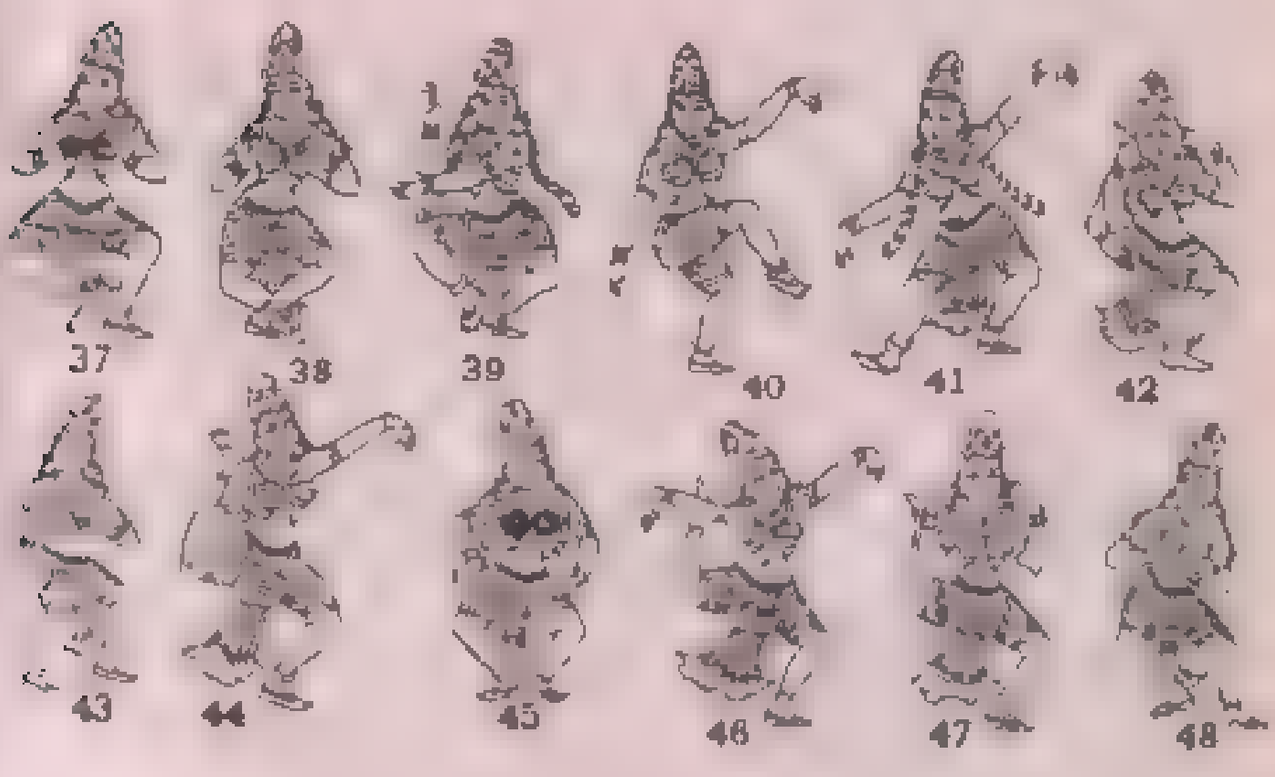
Has your mutual

O sweet dear have both your hearts
become cool and calm,
Tell me the truth, at least today
has your anguish disappeared?
With your surging love, has at least today
become auspicious?
There your lord and here yourself
had been sighing deeply hitherto

Has your mutual

O fair damsel, have you had a pleasant look at each other's
face
Have you sealed your friendship with sweet kisses?
Have you united with each other in fond embrace?
With your meaningless prattle it looked like a factional
feud hitherto!
Has your mutual .....

O dear, at least today have both of you
slept on the same bed?
Locking yourselves in fond embrace have you
exchanged words of mutual admiration with
Muvvagopala?
Hitherto you had lent ear to tales against each other?
Has your mutual ....



[illegible]
42. vriScikakuTTitam

[illegible] Kalachrantam 44. [illegible] 47. Chrantam
[illegible] 47. [illegible] 48. [illegible]

41. ధన్యాసి

ఇంతలో వరదునికి నీపై నెంత మోహమే
సంతతం బతని వేత జుడ జాలక యిందు వచ్చితిని | ఇంతలో |

చెక్కుట చేసెదనంటిని చిరునవ్వు నవ్వుదునంటిని
అక్కట నీ దరి చేరి పోయి వారనైతిని
మక్కువ మీరు జీవన మీమి మరి పొరాడవే నంటిని
చక్కని యీ జన్మ మీటికి జన్మ మనెదను | ఇంతలో |

పరమ యోగులకే నీవు పాపము చేతు నంటిని
తరచు నీ నామాలు తాళ దంటిని
మరి మరి నీ దాసు డనగ నొసట నీ మ్రుగ్గు దిద్దుదును
అరిగుడి నీ కీర్తన నాలకించి తీర్తు నంటిని | ఇంతలో |

పలుకరి యన్న మాటలు పలుకుచు పొగడెద నంటిని
నలిపి యూరాలి నీ తో నడచుచు నుంటిని
తలచి యూరకనక మనసు దెసకిల్లా దేసి నంటిని
పలవరించి పొదము పరవాసికైన నొరాదనను | ఇంతలో |

41. *dhanyaasi*

introo varadunikunipai nenta moohamee
santatam batani veta juuDa jaalaka yindu vaccitini | introo |

cekkuTa ceesedunanenu cirunavvu navvudunenu
akkaTa needadari poTTee arraa danenu
makkuva mumu jeesina cimi mari po raadaave nanenu
cakkani vaaceeni gaDani janma meeTiki janma manenu
| | introo |

paDati yuuDanDi nee neemi paapamu ceesi nanenu
taDavu nunnetabaasi taala leenanenu
nuDuva nosaTa daneni nosaTa ceevunaa konenu
aDigitee mi treemana naarceer so' tireer so vanenu | introo |

Talavanucucu maa muvvagoopaalu Daina varadaDu
vanaaksht vaanaaTi vinta naDacanoo yanenu
teeyasurusuru maneru dasvamTlaa ceesenanenu
Valaponee paapamu Pagavaarikaina gaaraa danenu intnoo 11

"Lonesome misery"

(41) Parakiya duuti samghaTana

Here the heroine happened to be a devadaasi who must have taken a vow of celebacy, but when she makes love to a person she becomes a Parakiya. This lyric describes the composer's love and anguish for his teen age friend as described by a messenger maid

-oOo-

You don't know dear how much in love has Varada been with you,
Here I have come to dame, unable to see him pining in that anguish!
You don't know ...

With his hand on his cheek, he smiled to himself,
and said that things wouldn't happen according to expectation,
that he couldn't forget the friendliness he had in the earlier wooing;
and that life was worth nothing without enjoying your beauty!
You don't know ...

He pondered over his past actions which could cause the present plight;
and that he wouldn't endure the pangs of separation even for a moment;
He said he was tongue-tied, laying his hand on his forehead
and challenged our concern either to mediate or pacify!
You don't know

Talking aloud in sleep, our Varada who is Muvvagopala himself
(Pair-eyed-one, wondered whether the wonder of the past could happen again!
He ruminated and sighed and criticised fate,
and said such a sin like love shouldn't be the lot of even an enemy
You don't know

42. ముఖారి

ఇన్ని విధములా చూతు రేరా సామి యంతినను గూర్చి
మన్నించి తోడి వేడుకొన్నందుకు నాకు
నంజక్షీయు సుమీ! సామి! | ఇన్ని |

కన్నులారా నేను కనుగొన గలిగిన
పున్నమి నాడు పొడ్డు చేరా! సామి!
కన్నుల మున్నాడ కలిగిన నే జూచు
కలి పిళ్ళల చూడ చేరా సామి!
పన్న మాగారంబు గలిగిన నాగుల
గాచ్చ తనిన చూచేరా సామి!
పన్నులంబు గలిగిన బంగరుకలశము
శిఖరము చూడ చేగ! సామి! | ఇన్ని |
అయ్యవారి మోవాన గలిగిన పసిబాలుని తేనలొలకించేర సామి!
కుడ్డన చూడ న చ్చెనాయి జేసిన పంచ పతుర్థకి చెక్కించేర సామి

నాయ్యారి జేరి పాళ్ళల నన్నజూచిన
నాప్పుగా వారయలెత్తేరా! సామి!
నయ్యారి పొంచిన చెమటలిడ్డిన
నిత్యాభిషేకము చేసేరా! సామి! | ఇన్ని |

బాలనన్న కలిగిన నిన్ను మువ్వగోపాలరాయడని పిలిచేరా సామి
చాల పొడ్డు వేడుక నుండ గలిగిన జాగరములు గనించేరా సామి
మేలుగ రతి రంగ మెలగిన నీకు లక్ష్మికి కల్యాణము చేసేరా! సామి!

పాలకడలి యందు నుండ గలిగిన నే
వేళ నిన్ను వేదలంచేరా! సామి! | ఇన్ని |

42. *mukhaari*

inni vidhamulaa chooDu neeraa saami! vaDenanu gooricaa
nunnenTogaa veeDukonnanduku naaku
nenjaa durcu sumee! naasaami! | inni |

kanne molamu neenu kanugona galigina
punna mokka poddunDeeraa saami!
kanula maddunaDa kalgina nee janTa
kaluva pillala chooDa neeraa saami

sanna naugaaranTa galigina naagula
cauti vratamu lunDeeraa saami!
CannulanTa galigina bangaru kalaSamu
Sakharam pai nunceera' saami ! nnn !

tivvani moovaana galigina nanajunTi teerie laaragimpunceera'
! saami !

savyapai daani nannenaya jeesina vasanta caturdasi cellanceera'
! saami !

vavyani pgicaupuna nannutaucna
nappugaa naaratu letteeraa' saami'
navyampu bonduna cema Tala daDisina
puvaabhisheekamu ceeseeraa' saami' ! nnn !

baala nannu bilacina nanna muvvagoopaala raavaDan pilceeraa'
! saami !

cadlaproddu veeDuka nunDagaligina Jaagaramu u gaavinceeraa
saami
meeruga tatalanu melagina nuku lakshmiku galvaaNamuceeseera
saami
vanugantiyada nunDa galigina nee
veeLa nnnu nee daaceeraa' saami ! nnn !

"A young lover's supplication to the lord"

(42) saamaanya -

Heroine is of deevadaasi category with a taboo for any love-making. But the hero is ardently in love with her as such he goes in making prayerful offerings to his personal god to bless him so that his desire is fulfilled.

It is of interest to note that the hero in this lyric is not Muvvagopala but the composer Kshetrayya himself supplicating to the Lord, to fulfil his desire and love for the Devadasi (Mohanang), who refused his approaches of love and challenged him to compose lyrics in praise of the Lord if he can. As such this lyric, we contend to be an earlier composition of kshetrayya, an autobiographical one) which came out even prior to the one which was universally accepted to be the first lyric viz. Sripati Satu which was the ultimate outcome of long penance and trance.

(O)

I offer you worship in ever-so-many ways,
O Lord unite her with me!!
Ever having supplicated you to such an extent,
O Lord fulfil my desire!!

If I could comprehend the girl's face,
I shall be fasting on the full-moon-night of spring!
If I could once kiss the pair of her eyes
a pair of lives will be offered to you!!
If I could touch the smooth line below her navel
On the fourth lunar day of snakes I shall be fasting!
If I could lay my hands on her pretty breasts
a golden vase will brighten your temple top!! I offer you

If I could drink the honey of her sweet lips,
honey from fresh blossoms will be offered to you
If you make me lay her and enjoy on my bed
penance will be observed on the fourteenth lunar day of Ananta!
If that coquet throws at me her shining glances
your sanctum will be made to glow with the sacred lamp
If I get perspired in her comforting embrace
You'll be offered every day a perennial ablution! I offer you

If at all that teen ager beckons me at least once
You'll be praised, my Lord, as Prince Mavvagopala!
If I could have a long session of pleasant time with her
nights for me, henceforth will be wakeful and prayerful!
If I am able to enjoy her fairly in game of love
Your sacred wedding with Lakshmi will be celebrated!
If I am able to gain a place in the heart of the fair-eyed one
I shall always be meditating on you O my Lord! I offer you

43. బిలహరి

కోపము రాదా? ఎవ్వరికైనా
[illegible]
[illegible]
[illegible] (కోపము)
వాని వానికి వాడు వా వద్దికి వచ్చి

[illegible]
[illegible]
[illegible] [illegible]
[illegible] [illegible]
[illegible]
[illegible]
[

"How can He go to the other woman?"

(43) Heroine Samanya Kashantarita

Here, heroine is a courtesan who has had a tiff with her unfaithful lover. Her jealousy for the other woman and leniency towards her lover are explicit, along with her capacity to chide him for his pranks. Elsewhere earlier in this book we have already mentioned that Cevvandi Linga is none else but Lord Nataraja of Cidambaram. As such, this must have been composed by Kshetrayya when he was shuttling between Kanci and Cidambaram. In our Biographical monograph on Kshetrayya we even conjectured that Cevvandi Linga could be an associate friendly character in Kshetrayya's life starting from being a school mate having studied under the same teacher for music and dance and belonging perhaps to a family of dance masters having Cevvandi as their title or family surname.

-oOo-

Would anyone be quiet without getting angry?
My god ever since the charm of Muvvagopala
Cevvandi Linga had won me over
if one hears what-so-ever he had been saying
only tantalising me in that woman's house Would anyone

Day after day having approached me,
like a dumb art-less lover keeping ever mum with me
he revels in her house, now, with jingling of bells
and strange songs sung to the accompaniment
of drone from Tamboora and strains of melodies' Would anyone

O lotus-eyed one, when he came to me for the first time
he had no charm to mention but a spotless upper cloth
but, now, when he goes to her he dons a silk scarf
a garland of blossoms around his clean shaven head
and a gaitedged upper cloth hanging over his shoulder"
Would anyone

Charming charm Cevvandi Linga when he approached me
assumed anger as towards a wedded wife,
but, now, how is he in that woman's house
enjoying love-warblings and pigeon calls
over and above, fair haired one, if he behaves hen pecked
Would anyone

44. ముఖారి

[illegible] రాకున్నానేమి వనిరో [illegible]
[illegible] మా [illegible] పాల రా రావని
మోవి యాన నిచ్చేవో తెలియా [illegible]

[illegible] యిందు రమ్మని చెక్కు నొక్కేవో?
వారిజాక్షి! నీపై వలచిన వాడని
[illegible] కరుణ జూచేవో?
నీరము లెంచేవు నెనరు లేనిచోట [illegible]

[illegible]
పుత్తడి బొమ్మా! నీ పొందుగోరినన్ను
[illegible] పొరుపిచేవో?
[illegible] యిచ్చు [illegible]

[illegible]
[illegible] పడుపొందేవో?
[illegible]
[illegible] మోహపెంచేవో? [illegible]

44. *mukhaari*

vaccina neenu raakunnaneemi vanitiro nivaddani
maccaTa dura maa mavvagopaala raa raavani
moovi yaana nicceevoo celiyaa! I vaccina I

eeradiseevoo yindu rammani cekku nokkeevoo?
vaarijaakshi! nipai valacina vaaDani
karuNa juuceevoo? rammani nannu karuNa juuceevoo?
neeramu lenceevu nenaru leenu coTa I vaccina I

[illegible]? deevuDani seeva ceeseevoo?
puttaDi bommaa nipondu gorina nannu
[illegible] leeceevo marunceeli poorudi ceeevoo?
[illegible] raalavu ni maaTanammi yinda I vaccina I

manavi vineevo? baagaahcer maDuposangeevoo?
manupaTvale nannemasi noorunnDa
mud lu petteevoo naa madilooni mooha menceevoo? Ivaccina I

(44)

"Indulgent lover to an obstinate beloved"

Hero - dorishta Heroine - Pataktiya, Madhya

Here the hero is one who never tires of seeking forgiveness for his Love as often as he is guilty and warned of misconduct. The heroine is the one making love out off wedlock, who knows how to talk to him in an uninhibited manner

-o0o-

How does it matter O dame whether I enter your parlour or not
To the fulfilment of my pleasure calling me Muvvagopala,
Would you allow me to kiss you at all O my dear! How does it

Would you pull me on to your bosom, courteously calling me
and caress my cheek, O lotus-eyed one since
I loved you, would you care for me and shower your grace
or find fault with me that you don't get my love at all!
How does it

Would you surrender your heart and worship me like a god
O golden doll, would you join my company since I longed for yours
and settle the matter with Cupid but since you are excited
with pride, to believe your word! How does it

Would you listen to my appeal and entertain me with
betel leaf and nut, and like in the past would you hug me
and favour me with a mouthful of kiss,
Would you assess my anguish and fondle me at all,
sweetly calling me Muvvagopala! How does it

45. పున్నాగవరాళి

[illegible]

[illegible] ॥ పల్లవి ॥

[illegible] మోహమున నన్ను నీవేల గాగిలి కీర్తువా
[illegible]
[illegible]
[illegible]
[illegible]
[illegible] ॥ పల్లవి ॥

[illegible]
[illegible]
[illegible]
పంతరాణనన్ను బాధించి వల్లవా
[illegible] ॥ పల్లవి ॥

[illegible]
[illegible]
[illegible]
తొడదిడినే తెలువజేసెద వంటె
[illegible] ॥ పల్లవి ॥

45. *Punnaaga varaaLi*

[illegible] sweetunammaa' yevaru koDu teeceda rammaa'
[illegible] vedana kaDapa VeenkaTeesuDenta duraana nunnaalkoo
|| pallavi ||

[illegible] mohamuna nannu neeveeLa gaagiTa keertuvaa
[illegible] paavaLinci yunDa noopunaTavee?
[illegible] vedaki kaanaka praaNeesuDenta kaluvarinceenoo
mukkuli viraha veedana ceeta
[illegible] saamiki meenenta cikkenoo ' pallavi

[illegible] naakemmoovaanaka nimishamaina daaLaleeDu
[illegible] naa pottuneeganani bhujayimpa nollaDu
[illegible] na tee maa yiddarivalapu drusTadaake nammalaara
[illegible] raalu nanna baadhinci naTla naa
[illegible] uni neeDenta vetala beTTenoo pallavi

paDatuvu muvvagopaaluDaina kaDapa veenkaTeesuni guuDi
vuDabaavaka yandunanu venuukonTi
taDaya neenokaTi talaatee da vamokaTi dalaonanduku
toDabaDinee teguva Jeeseda nanTe
tovvaa' vaaDeenu ceesu konunnu

"the lover who is far away"

(45) Madhva - Trishtapatika

Heroine in this lyric is wedded wife, whose grief for the separation of her lord, who has gone far away and her recollection of his indulgence and her pampering while they were together are narrated to a maid in waiting. This lyric portrays the state of mind Rukmini the dear devoted wife of Kshetrajna was having at Mavva when he was far away in the south

-oOo-

What shall I do for this, who will bring him here?
O fair faced one how far away is Venkatesa of Kadapa?
What shall I

Accustomed to pulling me towards him into embrace with extreme passion,
Would he be able to sleep alone?
Searching for me on the bed and not finding me there,
Would he not be calling me aloud in his dreams?
Due to excessive anguish of separation
how much would he have got emaciated? What shall I

O bright faced one he could not remain even a minute
without sipping the nectar of my lips,
he would not relish his food at all
unless it was served in my loving company
I did not realise that our love was
subjected to evil eyes O my friends
would my beloved also have not been harassed now
in the same way as I had been a targeted Cupid? What shall I

Having joined Venkatesa of Kadapa who is Muvvagopala
O fair one I hoped that we would be inseparable for good

without delay since I thought of one way
and God disposed it of in another,
in haste if I think of taking any risk,
my friend, I am afraid of what he might do' What shall I

46. కల్యాణి

నీ పొందు సేయక మాన మవ్వగోపాల! నీ పాదమాన
నాపొందు నీవెడ బాయకురా! చాల
నన్నుతిరా నిన్ను నా ప్రాణనాథ (నీ పొందు)

నన్ గాచిన వాడవీ మా దేవు సేసిన జీవుడీ
నవ్వేవారెల్ల నవ్వనీ, యత్త
నన్ను దూరితే మానదీ సామి (నీ పొందు)

నన్నువారు రవ్వ సేయనీ నా కాపురమే పైనవారి
అన్నదమ్ము లెడబాయనీ చాల
అనుమానితే కాదే నా సామి! (నీ పొందు)

నీ కే కూడిన జూడనీ మాన మేరము లాచిన నెంచనీ
బాస చాల ఉల్లుచేయనీ మిక్క
అన్నలు శిక్షిన దిక్కనీ సామి (నీ పొందు)

46. *KalyaaNi*

Nipponda seevaka maana mavvagopaala! nii paadamaana
naapondu nii veDa baayakuraa' Caala
nannutiraa' ninnu naa PraaNanaatha (nipponda)

nnnarsaDina naaDani magaDeemi seesina jeevani
navvee vaarella navvani, yatta
nannu dooran i'saami (nipponda)

Kannavaaru ravva seeyani naakaapura meemaina gaani
annadammuleDa baayani Caala
anumaanite kaadu naasaami (nipponda)

nii ve nee gaaDagaa luuDani maama neeramu lenchina nenchani
baasacaala raTTu seeyani CuTTa
Pikkaalu d TTina diTTani saami

46. 'Abandons every one for the paramour Supreme"

Heroine in this lyric is Parakiya ParaoDha, Gupta Vritta surata gopana Lakshita married woman making love beyond wed lock, Who is capable of concealing her secret affair but quite capable of going to any extent to face the consequences of her actions. In the doctrine of Bhakti the devotee is often compared to such a woman while the beloved is the Lord of all

• • •

I will not give up your company,
Muvvagopala,
By your sacred feet, I swear" I will not

I pray you do not give up my company I have full
faith in you O lord of my life" I will not

Let them say what they say, I dare my husband
to do what he says!
Let all those who laugh at me, laugh away
and if my mother-in-law were to chide me, let her
do so my lord I will not

Let my parents put up a fierce row
and let what so-ever happen to my wedded life!
Let my brothers desert me,
let scandal and censure be raised all over me! I will not

Let them see both of us together,
and let my father-in-law spell out all my faults,
Let my brother-in-law bring my case before the elders
and let all the relations heap abuse on me! I will not

47. సావేరి

[illegible]
[illegible]
[illegible] I [illegible]

[illegible]
[illegible]
[illegible]
[illegible]
[illegible] | [illegible] |

[illegible]
[illegible]
నను చేర దీసితివి తనుమధ్య ప్రాణే
[illegible]
[illegible] | [illegible] |

[illegible]
కీలాన నన్న నుద్ధి హితవుగ విన్నవించి
[illegible]
[illegible]
[illegible] | [illegible] |

47. saaveeri

n meela maratunaTee voo muddugumma
kaamu tiravallari vura raaghavula pandu
gaange nennaTikaina noo celiyaa! | numeelu |

[illegible] nuvanTi sakhi nenu janmamu aka na
santaruucu kooga anaa sagamu deehamicina
[illegible]taina n ruNama darunaa madikooni veedana
[illegible]taLanaina callaatunaa nuvu taakunna
kantuDu nanu Jeeranaa vennatikaina | numeelu |

manasu cikaTigammi maaTaaDa celulu eeka
[illegible]vanamaina virahaagni gaageeTappuDu vacci
nanu ceera dustive tanumadhya praaNee
Suni daara boositivi nanu Jeppena
[illegible] aakshala noora muasitivi yenna Tikaina | numeelu |

baalaroo muvvagopaanudau veera raaghavuna
kulaagruna nunna suddi hitavaga vinnavinci
vaalaavamindu rappinchitive teeri cuuDani
VaaruganTula meppinchitivi nanuguuDina
Vaaru cedbaasa lippinchitivi yennaTikaina

47. *"Rapproachment of lovers through a woman friend"*

Heroine : Parakiya; Mudita

A woman under taboo from making love like a Devadasi praises and thanks her maid for having helped her meet her paramour. It is felt that the incident and characters in this lyric might be having some autobiographical element in Kshetrayya's life.

• • •

Can I forget your favour O lovable doll
O young woman, at least after
a long time I am able to achieve
communion with Veera Raghava
of Tiruvalur O my dear! Can I forget

Dear can any one get a friend like you
for many generations, even after bequeathing
half of one's own physical self? Can I forget

Can I get redeemed of my indebtedness to you?
Had you not come into the scene how could the
anguish in my heart
have subsided and helped my lord return to me after ages!
Can I forget

When darkness spread all over my mind
and there were no friends around me to talk
and when I was at the boiling point in the
fire of frustration, you came there
pulled me towards you O beauty with a thin waist,
and gifted away to me the lord of our life having
shut the mouths of those jealous women for good Can I forget

O young woman, you conveyed the news about my plight
to Veera Raghava, who is Mayyagopala, in an agreeable manner,
made him come here under compulsion, and due to
your good offices,
one who never cared to see me, was reconciled
and made promises for all time'!

48. మోహన

పరదేసమున జేసిన పనులిందు జెప్పరాకురీ
తరుణులార! యిదెక్కడి జోలి
తాళగదరే! మీ పుణ్యమయ్యాని! | పర |

దాని యింటికి పోయి పలచి ధనములిచ్చి వేడుకొన్నాడా?
దాని చక్కదనమే చూచి వలచి పైకొని బతిమాలి
గాన విద్యా ప్రౌఢిమచే కరగించినట్లు గాదోలు
మానిని మగవాడు గనుక మనసు నిలువ లేదాయె | పర |

పూచిన తంగేడు పలవె భూషణ భూషితురాలై
చూచి మరుడంపిన మోహినీ సుదతి పలెవె వచ్చి నిలిచి
యీ చక్కని ముద్దుసామి యింటి నుండ మేరగాదని
లేవనిచ్చి మా యింటిలో బవళించ మనగాదోలు | పర |

అన్నిగా మధురాపు రీతుడైన మువ్వగోపాలుడు
వన్నె మరుకేళిలో గూడిన నాటినుండి యన్యమెరుగడు
విన్నలవాడు గాదమ్మ తకితుతో గాంభీర్యాలి
కన్నెరో నే దగ్గరలేని కాంతాళావ నైనట్లు గాదోలు | పర |

48. *Moohana*

Paradeesamuna jeesina panulindu jepparaakuree!
taruNulaara! yidekkaDi joli
taalagadaree mii puNya mayyani! | Para |

daari inTiki poovu valaci dhanamulicci VeeDu konnaaDaa?
vaani cakkadanamee cuuci valacipaikoni batimaali
gaana vidyaa prauDhumacee karagucinaTlu gaaboolu
maanini magavaaDu ganaka manasu nilupa leeDaaye ‖ Para ‖

Paucina tangeeDu valene bhuushaNa bhuushita raalai
cuuci maruDampina moohini sudati vaene vacci nilaci
yoocakkani muddu saamu vaniTi nuniDa meeragaadani
leeccaci maayiniloo bavaLinca mane gaaboolu ‖ Para ‖

ennaga madhuraa purusuDaina muvva gopaaluDu
nanna marukeeli leo guuDi na naaTanuni yanvameruga Du
Cinnela vaaDu gaaDamma celiyaroo gaambhirya Saali
kanneroo nee daggaraleeru kaantaaLaana naiaTlu gaaboova
‖ Para ‖

48. *"Lover's exploits in the foreign lands"*

Sw ra Prauḍha dhura, Preema garvita

Here the heroine is a model of chastity and wifely devotion. She is free from self-restraint, but tender in her relationship with her husband, forgiving his pranks although does not hide her anger at the same time proud of her possession.

Most of all that is said about Muvvagopala in this lyric against and in his favour will fit in with the character-mould of the author Kshetrayya.

* * *

Exploits made in foreign lands
need not be retold now!
What is all this, O young maidens,
Wouldnt you put a stop, for goodness s sake! Exploits

Having gone to her and paying profusely
do you mean to say, he begged for her?
Was she not charmed by his manliness
and having made love and prevailed upon him,
Would she not have been able to trap him by her
excellence in the art of music?
Perhaps he could not have controlled his mind

since essentially he is a male my dear! Explicits

Adorning herself with ornaments like
the plant which blossoms from top to bottom
[illegible] approached him like the divine nymph
as it were chosen by cupid purposely
addressing him as the charming sweet lord
and alerting him that he shouldn't be alone
she would have perhaps asked him to get up
follow her and sleep in her apartment" Explicits

Muvvagopala who is lord of Madhura
never knew anyone else ever since he had me
Not a trite tripper O my dear, he is
an impenetrable and exceptional hero
Young friend since I was not around near him,
he might have yielded to heat of separation! Explicits

49. యదుకుల కాంభోజి

[illegible] వాడే నా సొమ్ము దీసెంత వక్కాని వాడే
[illegible] మువ్వగోపాలుడు సంతతము నా మదికి
[illegible] తేసెనే [illegible]

[illegible] వాడే మిడ్డ మాటలవాడే
[illegible] వాడే
తలిరాకు లిగి దెగడదగు మోవి గలవాడే
[illegible] కన్నుల నమరువాడే [illegible]

[illegible] పాయుము వాడే వెలువొందు విదియ చం
దురు గేరు నొసంతే మెరయువాడే
[illegible] నవ్వుచు దొరవలె నున్నాడే
[illegible] వాయ [illegible] మరువాడే [illegible]

[illegible] దామరల పెంపారవు ఎరమువల వాడే
[illegible] సింగారు నడుము కొమరమరువాడే
[illegible] కరముల మగ్గు తేలువాడే
[illegible] మువ్వగోపాలుడు [illegible] పొగడుగలవాడే [illegible]

49. *Yadukula Kaambhooji*

enta cakkanivaaDee naasaami VuDenta cakkani VaaDee
inti muvvagopaaluDu santatamu naamadiki
santoshamu ceesenee | enta |

melaka navvulavaaDee madidu maaTala VaaDee
taLukaara cekkuTaddamula VaaDee
talaraaku ungi dogaDadaga moovi galavaaDee
tendamma reeku kannula namaru VaaDee | enta |

Ciruta praayamu vaaDee celuvindu vidya cen
duru geeru nasaa cee meruvu vaaDee
ceraku viltuni gana doravale nunnaaDee
meragu caamana caava mee namuru VaaDee | enta |

podala kendaamarala pempadavu padamula vaaDee
kodana singapu naDuma komaramara vaaDee
madakari karamula marapu ceetula VaaDee
sudati' muvvagopaaluDenta sogasugala vaaDee | enta |

49. *"The youthful charm of the divine Cowherd"*

Heroine : swiya : Madhya, Preemagarvita

A model of chastity and wifely devotion. She is swayed by shyness and love but self-confident: she is proud of her possession too.

• • •

What a charming lover is my herd
What a charming lover!
O maid, always Muvvagopala
extends pleasure to my mind! What a charming

His smiles are frequent and his speech is ever so sweet,
and his cheeks shine like mirrors!
tenderest leaf buds can't compare with his lips!
and white lotus petals fit into be his eyelids!
What a charming...

Of youthful age, with a nice forehead
he glows like the pleasing crescent moon!
He is like the Lord, the father of Cupid
and his body is glowing with a sky-blue hue What a charming

With so delicate feet like the red lotus
and a beautiful waist line like that of a lion
with arms throwing into obliviion, a royal elephant's trunk
O woman! Mavva gopala is of inestimable beauty
What a charming...

50. ముఖారి

[illegible]

[illegible]

[illegible]

[illegible]

50. *Mukhaari*

Oemaneevu aanaturaa? yeemiseeturaa?
Kamasa meela teeseevu? dakkito mov agoupaaa! | eemanee |

Padamu baaDaga vineevo? ca tarangamee caceevo?
sadavuDa Kaugalinceevo? cakkera kemmovee nokkeevo
| eemanee |

Naka mee turaga dodadunoo deevulavani mokkudunoo?
Pravalukala seevudunoo? cel mutoo laadunoo | eemanee |

ceer kuuDi vundanoo ceek li nokkadunoo?
kaurmatoo viDemittunoo? gaDbuna mavvagoopaala Teemanoo

50. *"Sweet love - talk to the Divine Lover"*

This lyric depicts the love of an ideal woman of wifely devotion and an ideal husband who is God incarnate to her (swaya **(Anukuula Naayaka)**

• • •

What do you prefer, please do command, what shall I do?
Why this tardiness, I have surrendered Mavvagopala!
What do you

Would you like to listen to a lyric sung,
Or would you like to watch the chess game?
Gracious one, would you like to embrace,
Or would you like to press the sugary lips? What do you

Shall I touch up the tilak on your fore head
or shall I bow down to you as my deity?
Shall I assume anger and oppose you
Or fondle you with affection? What do you

Shall I join and be with you
and softly stroke your cheek?
Shall I serve you betel leaf and nut
With all my heart, Mavvagopala? What do you

[illegible]

51. సావేరి

కొంచెగత్తెలా? మీతో చెలియ కో
కొంచెగత్తెలా? నా గుణము తెలియక నన్నుడి
కించి వాడు తాము కేరికేరి నవ్వేరు | కొంచెగత్తెలా |

అలిగి రాడు తోడి తమ్మని సఖుల నంపితే
చెలువుని తోడి తెచ్చి తలవాకిట నుంచి
యలదాని గూడి రా ననెనంటె నా మది
కలగి కన్నీరు నించగా తోడి తెచ్చేరు | కొంచెగత్తెలా |

పొగరించు పతి నుంచి తరుణి! నీ పతి యూగి
కనిపించుచుండు దయమరువ వద్దని నీతో
నెరిగించు మనెనన విరహ వేదనచేత
బొరలగ నప్పుడు పిలుచి తోడి తెచ్చేరు | కొంచెగత్తెలా |

నాతో మువ్వగోపాలునికి నా సఖి గట్టిన
పగడ గట్టి ఘనతనే యలవరించి యిందు తెచ్చి
అలివేణి పన్నగించ మతడి దు రాడని
తొంగి యవ్వలు నుండ గలసి విభుడు నవ్వె | కొంచెగత్తెలా |

51. *saaveeri*

Koncegattelaa? mituo celiyaroo'
Koncegattelaa? naa guNamu tel vakaaranuDi
Kinc VaaDu tiamu Keeri Keeri navveeru
| | Koncegattelaa |

aligi raaDu tooDi temmani sakhulanampite
Celuvuni tooDi tecci talavaakiTa nunci
yala daanguuDi raanane nanTe naamadi
kalagi kannuru nincagaa tooDi tecceeru
| | Koncegattelaa | |

poruginTa patinuci taruNi nipati yauri
kanigeeTappuDu davamaruva vaddani nitoo
ner gimpu manenana virahaveedana ceeta
boralaga nappuDu Vibhuni tooDi tecceeru
| | Koncegattelaa | |

nelata muvvagopaaluntsi naasakhigaTTina
Valuva gaTTi stri valenee vaavarinci yinduduci
ahveeNi Pavvalincu mataDindu raaDani
lotagi vaccaTa nunDa galasi vibhuDu navve
||Koncegattelaa||

51. "Maiden friends' Practical jokes"

swiya - Mugdha - Vipralobdha

This lyric portrays the pranks of some flippant maiden friends against their friend the heroine a devoted wife and an artless young woman not cunning enough by hiding her husband first, then playing many other tricks finally presenting him to her in a woman's attire passing him off for a lady The hero and the heroine both have a great relief when he reveals his identity

* *

Are you so small - minded O my dear friends
Are you small - minded not knowing my nature
you make fun of me and join him in boisterous laughter!
Are you so .....

He was angry and kept himself away when I sent you to bring
him here;
Having brought him here and kept him at the threshold,
You said, he joined her and refused to come to me,
When with broken heart I shed tears did you not bring him in?
Are you so ...

You kept him at a neighbour's house and conveyed me his
parting message
Was to be kind and not to forget him, but out of pangs of
separation
When I started rolling with grief did you not bring him in?
Are you so

O young woman my maid's attire
was given to Muvvagopala
like a woman he was made up
and brought and left with me here,
to sleep with me since my lord wouldn't be coming
when all of you left us together
my lord revealed himself to me amidst laughter!
Are you so

52. ఘంటారవము

కోమలిరో! వలచినందుకు గోపాలదనరా! నన్ను
మీమీమని పేరున పిలుతురో తెలియదు
సమలో జనులందరయ్యయ్యో! | కోమలి |

ఆముకొన్న తమి నిలువలేనప్పుడు ఆశల బెట్టితివి
కాముతూపు మనసు గంగి మతిమాలిన కరుణజూడ వైతివి
రామరో! ఉసి రాళరా దీలుకొమ్మంటే రమ్యము గాదంటివి
సామవదన! రేపుమాపటి కడకు
జాజిమే వేసితి వయ్యయ్యో! | కోమలి |

పలిమికి నేనంత మక్కువ తిరిగిన చిత్తాడ వైతివి
పంతంతో అడుగుల కొలదుల నడియు కీడు దుడవైతివి
దాసనే పెద్దగ రాక కూడకా చెంగట మాటాడవైతివి
సలపాకిపై పోసారించి జారిమాలి బెట్టితివయ్యయ్యా | కోమలి |

ఎలాగరి చి మా మువ్వగోపాల రమ్మని బత్తిసేయ వైతివి
నకనాక్షి నన్నగూడిన నాడిన్నను నమ్మకి మరచితివి
తలచి కొద్దజూడు నేలు పాడిన నేనేమవైతివి
కలకిరో! నా వంటి వాని మే లవ్వక
నాన్నను మంటి వయ్యయ్యా | కోమలి |

52. *ghanTaaravamu*

Komalirao! Valacinanduku gopaaladanaraa nannu
Meemeemani Peeruna biluturao teliyadu
Samalo janulanda rayyayyo! Komali

Aamukonna tami nilavaleenappuDu aasala beTTitivi
Kaamu tuupuna manasu gangi matimaalina karuNa
JuuDavaitivi
Raamaraa! vika daaLaraa deelukommanTee ramyamu
gaadanTivi
Soumavadana! reepu maapaTa kaDaku
Jaajimee veesiti vayyayyo! Komali

Jeemikai neenenta cuTTuka tirigina cintala beTTitivi
nelataroo anduku koluku a vaDiyu nuruduDuva vaitivi
talana nee vennela kaaka kuDukagaa CallanimaaTalaaDa
vaitivi

Calapaadiva paga saadhinci Jaalimaali beTTiti
Vayyayyoo!
I Koomali!

Palukarinci maa muvvagopaala rammani battiseevavaitivi
na naakshi nannuguuDina naaDiccina nammikee maraccitivi
Celivario' nivadda jaamu nucunDinaa ceeradivavaitivi
kaakiroo naavanTi vaani meelennaka
garvaana nanTi vayyayyoo? I Koomali

52. *"unrequited love of an obstinate woman"*

naayaka swiya or Parakiya ProuDha, dheera, Naavaka SaTha,

This lyric is a supplication to the beloved by the hero who is crafty, hollow hearted and even treacherous to his love. The heroine is an ideal wife, sensitive to pleasures and pains of love and makes no secret of her anger. This is one of the many lyrics of kshetrayya in which, either his adolesent episode of love with deevadaasi, or his civility (though shortlived) towards his own wife - is often reflected. We contend that, in the two parallel streams of love that kshetrayya had in his life one with his wife Kukmini and the other, his intatuation for his deevadaasi - friend he was always treated as Muvvagoopaala, readily by his wife but the deevadaasi never agreed to identify him with Muvvagoopaala. That is why in this lyric kshetrayya must be as hero addressing his deevadaasi beloved (Parakiya) who never agreed to identify him with Muvvagoopaala and reminding her of her earlier promises made to him prior to her dedication as deevadaasi.

* *

O delicate one, do they not call me
Gopala, because I love!
I do not know by what other names
do people in this realm call me, alas!

O delicate one ..

When passion overcame me beyond my control
you raised hopes in my heart,
as Cupid's darts bled my heart, making me prevail upon you
you did not respond with compassion
Fair one, I couldn't wait, but prayed for your sway
you said it was not worth enjoying!
O Luna, passing off day and night
you played with time like dice, alas!

O delicate one ..

Craving for your company, when I revolved around you
you made my life miserable!
As a result, my eyes were filled with tears
you never cared to wipe them fair one!
When I was agitated in moonlight O woman
you didn't speak nicely to cool me down!
you became jealous and took vengeance upon me
bereft of the least human compassion, alas

O delicate one

You didn't beckon me, calling me Muvvagopala
and demonstrate your devotion;
Fair-eyed one you forget the promises you made
to me on the day when we met for the first time
O my dear, you did not kindly receive me, even when
I waited for hours together before you!
O woman, you didn't care for qualities of such a lover
like me, and chose to remain proud, alas!

O delicate one ...

53. సారాష్ట్ర

[illegible]
మోతముదారా! మదన ! నీ
చేరి బలిమి మా చెలియ బలిమి | [illegible] |

[illegible]
నాతి ప్రాణములే వలువ తెమ్మెర
జాతి వారిలో పగలు గలదా! | పగిలున |

[illegible]
[illegible]
[illegible]
[illegible] | [illegible] |

[illegible]
[illegible]
[illegible]
[illegible]
[illegible] | [illegible] |

53. *sauraastra*

eetiruna ramanuni gelic niveTla ruupondudoo?
cuutamu raa raa ! madana nii
ceet balimi maa celiyabalimi (| eetiruna

raatiranee veenuga neKKi raaKaa candruDu goDugugaanu
leela temmera modalaina baamula ceeta gelicedaa nanTivaa?
pootu Teenugu Kumbhamulee polati gubbalu-mooma candruDu
naati T'raaNamule caluvatemmera
laativaaraaoo pagalu gaadaa! . | eetiruna

lanTa viridammiveda nanTa gummeda nanTivaa?
danTavee velikeela dammi tammi yokkate sammii?
tunTa vellekkaTi nadi tuniyani YinDlu celiya Kanbomalu
YinTa geeci rascageluva vaenanu nenu ka leeka buunitvi
| | eetiruna | |

ancalu maacelini juuci YaDugu beTTaVenci CuuDa
TancaVannela ciluka parukulee caana palukulu
Tanca baaNamulu nidu paDati cuupulee-tuupu anaga
nenca Sakyamu gaadaa muda
neenu konnaaDu mu vagoopaaluDu eetiruna !

53 *"Beloved's beauty, a challenge to Cupid's armoury"*

An ideal wedded wife quite talented and confident of her own winning manners as well as her lord's favourable disposal towards her. Her talents and powers are admired by the maiden friend of the heroine, by way of denigrating the powers of Cupid. All the usual poetic conventions of similies have been utilised in this lyric in the most original and masterly fashion by Kshetravya.

* * *

In what way would you win over the woman
or where would you retreat?"
Let us see, come come Madana (Cupid),
the power of your arms and the prowess of our (girl) friend!"
In what way..

Mounting an elephant that is night,
and holding the full-moon umbrella,
did you say that you would win with the help of
your retinue consisting of south-wind and others?
Our friend carries a pair of massive
crowns of an elephant in her breasts
her face itself is the moon;
and her life-breath being south-wind,
can there be any confrontation among themselves
between the same species? In what way

Did you say you'd pierce her heart with a pair of lotus darts
what a rival are you,
she has a pair of hands, but, yours after all is one lotus,
your broken sugar-cane bow is single
but an unbroken pair of bows are her eye-brows
Didn't you make a wrong starting out knowing the old adage
that one must win at home before campaigning at all, outside?
In what way..

Swans on seeing our friend walking, fight shy of laying
a single step;
the fair maiden's speech is verily the same as that of a
multi-coloured parrot;
Where is the place for your five-sum of arrows
before our friend's powerful glances
Over and above all these she has been
favoured by Muvvayopavaa! In what way

54. సైంధవి

నాకోపమే నన్నింత జేసె నమ్మా!
రాకేందుముఖి నా వడి రమణులతనిపై చాడివలకా (నా కోప)

నీలి పూలు పిలువవలెనో నెలత నంపుదునో?
పూమువాని చెలిజేరి పొసగ దేలుపుదునో?
వనమునను నామనసు దెలిసిన వనిత నీవే అర్థిపేవో
యుగ రేగములు గాచి ఇప్పుడింటికి రమ్మనవే (నా కోప)

వాడి వేడి కనుచూపు వలిని నా పడుచు మాటలకు
నాదు మాట కాలకాడ వచ్చు నా పిడికిలికి
మేడపైన నొక్క నిమిషమున్నదిలో మాడకింతు
పాడిమి తెడి యిటు నా దుఃఖి యంతమొందు (నా కోప)

ఇంద ముద్ద గోపాలుడైన శ్రీ వేంకటేశుడు నన్ను
పంతరాజ కేళి వేలిన పగలెల్ల నిపుడు
తలంచి నా చేరువ నిలువ నిమిషమైన సాగి చేసు
నిలువరాని మోహమాయె శ్రీవేంకటేశ (నా కోప)

54. *saindhavi*

naakoopamee nanninta jeese nammaa!
raakeendu mukhi naavaddi ramaNulatani Pa.. vaDipalukaga
(, naakoopa

neeneepoo Piluvavalenao nelata nampudunoo?
puuni vaani celalaloone posaga de upudunoo?
Vanamunasu naamanasu delisina vanita nuvee telipeevoo
Vunnaramulu gaaci ippuDinTiki rammanavee naakoopa

vaDi VeeDi Saramula vanTi naacuruku maaTalaku
vaDugaaga daaLukoni, vacce naa vaDidiki
veeDiave nokka nimisha mevaritoo mandaantu
paaDi n, ceDiviTu naabaddhiki vinta moosamaa naakoopa

velava muvagoopaalu Doina sruvenkaTeesuDu nannu
Vaaraaga keel i neelina vagaeca n puDu
tilaki naamanu garagenu duvanu paga saadhuceenu
nilupaaraani mohamaaya nivana ceDteeve naakoopa

54 *"The Repentent beloved's message of reconciliation"*

saamaanya.

This lyric portrays the remorse of a courtesan beloved for having had been angry and stubborn towards her lover. With anguish of separation she requests her confidante to ask him to come home. This lyric was composed by Kshetrayya when he was in Tiruppati, as such, the hero or the dedicatee happens to be VenkaTesa who is the same as Muvvagopala. the conjecture of Kshetrayya about the repentence of an angry beloved can only be his seeking satisfaction against the rebuff he had at Mowva, early in his life from his teen–age friend, Mohanangi.

**

My anger has brought upon me all this misery
O bright–faced one, since the women around me
have been carrying tales against him! my anger

shall I myself have got to go and call him
or send a messanger maid to bring him round?
or make up my mind and explain to his girl friends?
or would you mediate knowing well either side?
all the faults be forgiven now and ask him to come home

My anger..

My heart piercing taunts which were like burning sharp arrows
because it was he, who could, were withstood, when he came,
a minute appeared to pass like an year,
whom shall I castigate?
lack of propriety led me to loss of worldly wisdom!

my anger..

Young woman, whatever pranks VenkaTesa who is Muvvagopala
performed during the sport of love with me
heant my memory now and boil my body
Fate has wreaked vengeance upon me
Longing is uncontrollable why dont you bring him home?

my anger..

55. సావేరి

[illegible]

[illegible]

నీకు నేమడుపు లిచ్చెదీ నీవా నెలత చేతికందిచ్చెదీ
లోకులందరు నవ్వెదీ యదీ
గాక మరెమో ఆగడము చేసెదేల మా ॥ బాగాయ ॥

నన్ను నీ గౌగిట చేరి నీవా నీరజాక్షిని వలచెదీ
నన్ను నీవాడుకునేది అల్ల
నన్ను దోగి ఉన్న ఉన్న [illegible] మా ॥ బాగాయ ॥

కూడితే నీకు లాలించెదీ మువ్వగోపాల నీ వలచెదీ
తాడిమాటలు వినేది నన్ను
చౌకగా నీ [illegible] చేసెదేల మా ॥ బాగాయ ॥

55. *saaveeri*

baagaaya muvvagopala maabaagaaya
baagaaya muvvagoopaala muvvagopala maa baagaaya

ni ku neemaDupu liceedi nuvaa nelata ceetikandiceedi
lookulandaru navveedi yadi
gaaka mareemoo aagaDamu ceeseedel a maa ॥ baagaaya

nanna nee gaugat neeedi nuvaa nura laaKshani dalaceedi
nannu niivaaDuKuneedi alla
nanaboDi yinTanu navvu koneedela maa ॥ baagaaya

kuuDi nee nanu laalinceedi muvvagoopala muvvaligeedi
caaDi maaTalu Vineedi nannu
cauka ceesi yalla sakshani meeceedella maa baagaaya

55. *"Making love beyond the embrace"*

swaya - Madhya dhura - Jyeeshtha Kanishtha

This lyric portrays a heroine who is a devoted wife (swaya) but, courageous enough to control the pranks of her wayward husband, who is a hero for more than one woman

* * *

you acquit well in all your pranks
you acquit yourself well, (My lord)
You acquit well

Betel leaf circlets offered by me
you keep passing on to the other woman
and those around us go on jeering at us
and with all your cantankerous attitude
You acquit well

As I press you in my embrace
you go on thinking of the other woman,
and what ad you go on ta king about me
is laughed at by those in the other woman's h use

You acquit well .

As I keep on fondling you,
Mav gopala, the way you get angry
fonding your ears to the tale-bearers
ta king ul of me and admiring her

You acquit wel.

56. కాంభోజి

[illegible]
మదనాన తారుచిసిన మనకు గలిగెనే' [illegible]

[illegible]
[illegible] [illegible]

[illegible]
[illegible] [illegible]

[illegible]
[illegible] [illegible]

56. *Kaambhooji*

vi tinamaavanee vi pradda sudhamaavanee vi
mo tanaava laaruni seeva manaku galgenee | | Sudina | |

pradduna nilavu Taddamu bo Daganna phalamu vi
maddu moomaluuDa galige maddaagunuma

| | Sudina | |

vi roddu puuma kumbha medara na phalama
bhagapala Kooparuni neebo Dagan Tinamma' | | Sudina | |

dayaraapala seevincina dayya Sakanamu vi
[illegible] taaghava Sauruni VuDidi[illegible] gantini | | Sudina | |

56. *"In praise of King Vijayaraghava"*

This lyric was composed in the court of King Vijayaraghava Nayak at Tanjavur. It was intended to be presented with dance and music before the King, praising him, by the best of the courtesans of the court.

***

Very auspicious is today, very auspicious is today!
Serving Cupid's re-incarnation is our great pleasure!!
Very auspicious ..

The fruit of having looked into the mirror early morning
is seeing this most lovable face, O charming little doll!
Very auspicious

the fruit of coming face to face today with a water pot
is seeing this unique and majestic royal person!
Very auspicious ..

The sacred omen of having worshipped the twice born ones
bears fruit in the royal presence of Vijayaraghava!
Very auspicious

57. పంతువరాళి

నన్నేలికి రొమ్మనేరే? నానిపట్టికి
నిన్నక నానిపట్టికి మీరెవారి తెలుతారా' | నన్నేలికి |

[illegible]
[illegible]
పడకింటికి రమ్మనేనే నే రానంటె
[illegible] | నన్నేలికి |

[illegible]
[illegible] | నన్నేలికి |

[illegible]
[illegible] | నన్నేలికి |

[illegible]

57. PantuvaraaLi

naneeTiki bommaneeree? Vaanivaddiki
minnaka vaani vaddiki mireee paoree celulaara ! nanneeTiKi

PaDatinee nandu boonu palamaaru dananooTi
maDupancu nayamu ceesi ceepaTTinannu
paDakanTiki rammaneenee nee raananTee
kaDuverapinci bammaneenee ammaa! nee Veratu
! nanneeTiKi !!

maccakanTi yapuDipuDu vaccina veeta cannulanu
noccenanagaa baTTinee vaddanTe Vinaka
Maccaraana gooru beTTenee vaccedananTee
muccu Vagala doova gaTTenee amma nee Veratu
!! nanneeTiKi !!

nelata nammikalicci yala muvvagoopaalaDu
ceesmikoo nanu disenee ! kuyyakumani
bal mi noora muusenee paravaSamai
telisanaiti nee meemoo jeesenee amma nee Veratu
. ! nanneeTiKi !

57 "Artless young – bride and lover well versed in sport"

swiya – Mugdha –NavooDha

Here the heroine is an ideal wife but just married innocent shy and timid, the behaviour of her hero on the first night was quite freightening to her, the same is described here the picture is very much rustic and the same pattern of metre as found in the Telugu original which is folkish and theatrical is retained in the English translation also.

***

Why do you want me to make a move
to approach him !
Quietly why did't you go to him,
O my young friends!!
Dear woman I would not go there oft
his hand took out

from his mouth a ha[illegible] chewn betel leaf
held out for me
and asked me to come to his chamber
I am freightened!!
O, fair - eyed [illegible] one, my unripe pair of breasts
just then sprouting
were he[illegible] by h[illegible]n until it caused me pain,
amidst protests
he pressed jealously his sharp nails on them,
I screamed aloud,
he [illegible]neaked away stealthily like a thief
I am freightened !!

Why do you...

O woman having made me promises
Muvvagopala
pulled me towards him with affection
asked not to cry
and gagged my mouth showing me all his strength
when I was out of
senses, he did everything he liked,
I am freightened!!

Why do you...

58. కేదార గౌళ

[illegible] కోపాన పన్నగించిన వాని పక్కటెల్లు కోపకమా?
మిక్కిలి విరహాన చిక్కి వేసంతలో
[illegible] కోకించితివే సామిని తెలియ [illegible]

[illegible] ఒడిలోయున్న పితము చిక్కిన జారిపడిన
సిక్కిన నా [illegible] అతని చూళ్ళ [illegible] నుండి వాడు (?)
[illegible]

[illegible] యున్న నిధి మీసు [illegible]
[illegible] (?)
[illegible] సామి [illegible]

[illegible]
కాతరమున వాని కళలంటివే పతని
కాగిలి తేర్చుంటివే ఓ తెలియ! [illegible]

58. *KeedaaragauLa*

paakaloo koopaana pavvaLincinavaani Cakka-
beTTukoo Vasamaa?

mokkili Vurahaana cikki neenantaloo
mgala kougilincitinee saamini celiya paKka

Okka Sayya paini Odigiyunnavitamu Cakkagaa Iuacimadini
Sokkina naa Cuupu atani cuupu okki cooTanunDi naanu paKka !

dakki dakkanaTi daagi yunna Vibhu meenutaDavanu talapooyaca
pukkili ViDemiyagaa niTTu konakona
Pakkili cuuca konenee saami OO celiya ! ((paKka ((

raatigunDe ganuka nidura mabbuna-nee nee ramaNuni paikonTinee
kaataramuna vaani kaLalanTinee natani
kaugili ceerkonTinee OO celiya ! paKka

58."*Bed reunites the estranged lovers*"

Heroine Parakiya , eekaSayya Anyoonya Viyooga samyooga
one who makes love beyond wedlock Both the hero and heroine are on the same bed suffering separation because of a quarrel and they reconcile later.

\ ***

Is it possible to set right the mood
of one who is pensive, although lying in my bed? Is it possible

Due to excess of anguish of estrangement
I suddenly embraced my lord my dear maid!
Is it possible..

Though lying on the same bed, each to either side apart
We looked straight into each other s eyes
both having pined away in grief !!
Is it possible..

My lord who is within my reach
yet not to be touched by me
myself under the plea to stroke his back
tried to place the fragrant pan" into his mouth
when he had a queer look at his pouted lips!! Is it possible

As if with a heart of stone when he was in the midst
of haze of sleep,
I myself took him unto me,
[illegible] his increasing langour I awakened his senses
and found myself in his tight embrace calling him
Muvvagopala my dear !!

59. ఆనందభైరవి

చూడని కూడని నిందలు జోలించి రమ్మా
ఆడుకొనని వారున్నారా పాపపు నాపై యేమోజనులు | చూడని |

నిక్కముగా నతని మోము నిలిచి చూచినానా
అక్కర దీర గౌగిలించి యున్నానా?
చక్కెర మోవియాని నేనునొక్కి చవిచూచినానా?
అక్కరో ! నేనతని లాలి చక్కని వాడన్నందుకా | చూడని |

తేటరో యతనికి నేను యీడాడుననుచు మదిలో
వేడకె యెవరిలో నేను ఆడుకొన్నానా?
పాడిగా నతని పదము పాడి నిన్ను మదము నినానా?
కూడ నంతమంచి తను కోరిక లాడించి నేమో | చూడని |

నమ్మితాంగి ! మువ్వపురి పాపి వాడు మనసుదోచి
మన్నించి మదికిలి నన్ను మరచి యున్నాడ
కన్నులో మన్మథుని వారి కన్ను దోడిని నన్నై తను
చన్నుగ మా దేవదేవి జేసిని చూచారి సిన | చూడని |

59. *aananda bhairavi*

cuuDani kuuDani nindalu joDinirammaa'
aaDukonani Vaarunnaaraa hanpai naapai-yeemoomoo Janulu
|| cuuDani ||

nikkamugaa natani moomu nilici cuucinaanaa?
akKara dira gaugalinci yunnaanaa?
cakkera moviyaani neenunoKKi Cavi cuucinaanaa?
akkaroo ' nee natani laaTi cakkani vaaDannandukaa
cuuDani

CeeDeroo ! yataniki neenu yuDaudu nanuu madiroo
VeeDukat yevariroo naina aaDukonnaanaa?
PooDimigaa natani padamu paaDi vini mudamandinaanaa?
KuuDa Panta munTee tama koorika laaDinee neemoo ... cuuDaru

sannutaangi muvvapuri saaminaaDu manasu delisi
mannindi marukeeLi nannu marapi yunnaaDa
Kanneroo! mammanma vaariKanno boDuinaTlaiteenu
Cennuga maadeeruDiki leeseenee puulangiseeva ... cuuDaru

59. *"Supreme lover beyond the pale of scandal"*

Heroine : Parakiya, ParoOna, Pratiphaavatura

Here, the heroine is a married woman not independent due to some social taboos to extend her love to her lover. she is quite intelligent in the art of concealing her secret. A deevadaasi expected to live an austere celebate life, if she makes love, to a person she is considered Parakiya. Whatever scandals and criticism have been extended on the character of Muvvagopala in this lyric and in what-so-ever manner the heroine justifies her complete surrender to her Lord and Lord's benevolence towards her are to be interpreted subtly, that in the activities in the daily life of Kshetrayya, there could be nothing that can be characterised as mundane or down to the earth; and what all he depicted in his lyrics, in spite of the predominance of eroticism with all its bearings, can be construed to have been inspired by his sincere devotion to the Lord, throughout.

* * *

They have concocted scandals
out of things they had never seen,
and events that never happened dear !
Is there anybody who never talked ill
of me and Hari among people? They have

Have I actually stood and had
a straight look ever at his face?
Have I ever embraced him
to the fulfilment of my desire?
Have I ever sucked the honey
out of his sugary pair of lips?
Sister, because of the only thing
I know, he is a charming chum! They have

O dear, have I ever cherished
or have I told anyone that I am
fit to be his beloved?
Have I ever had the pleasure
to hum or listen to his lyrics?
When they are bent upon achieving some thing,
Would they not act upon their true intentions? They have

O fair lady, has ever the lord
Of Muvvapuri known about my heart
and out of condescension made me
loose myself in sport of love?
O virgin, if it proves to be
a lesson to those scandal-mongers,
I shall be arranging a special service
with flowers to our lord in the most fitting manner" They have

60. కల్యాణి

ఇదేమి నందురు పన్నీరుపీయున్న ఇంతిపే రేమిరా?
నర్తనకరి మోమువ్వగోపాల! నాజూలచప్పుడు వేవింటి గదరా! | ఇదేమి |

అప్పటప్పటికి నీదు కెమ్మోవి యానిన యిలవాలుచేత
కప్పుడుగంధి మోవి నా పంట గలయు నొక్కతిరా
అప్పుడిచ్చి దానిమోవి తేనె యనుభవించితి నేమోకాని
చప్పరించబోతే నమలిన చెరుకు
చిప్పవలెనె చప్పనై యుండె గదరా | ఇదేమి |

కదలి నీ పాట పాని మేను గక్కున కొగిట నదిమి పట్టిన
నుదుట గుబ్బలు నొక్కగాపై నొరసి క్రీడించి
ఇదియేమో నీతియు యిచ్చదనము
నీపకు నాపటి పోళ్ళమంది
పదితిలే నీ మనసు నొచ్చునని ప్రాణేయావలి మోమైతి గదరా! | ఇదేమి |

మనసు పన్నీ నీ పనుపరించి యా ముద్దలనుమ్మకు గూడితివేమో
యిందుదినము నీగీతా నది యాడకు పనిగా?
మనసు పోవాణంటి నేను మదిన జాక్రత్తగ పాటి
నిను నమ్మరాదురా మువ్వగోపాల!
నీ పాట్లెను చాలనేను గదరా | ఇదేమి |

60. KalyaaNi

iddari sanduna Pavvalinciyanna intiPee reemiraa?
gaddari vagala maa mavva goopaala! gaajula cappuDu nee
VinTigadaraa! | | iddari |

appaTappaTiki nidu kemmovi yaanina valavaaTa ceeta
Kappuragandhi moovi naa Panta galayan ikkuraa!
AppaLinci daanimooviteene yanubha vinciti veemoo Kaan.
Capparinca bootee namalina ceraku
Pappavalene cappanai yunDe gadaraa | | iddari

kadasi nuvanTa daani meenu grakkuna kaugiLanad mi PaTTina
nuduTa gubbalu naa gubbaaPai nurasi krikk rise
idyeemoo Vintayai yunnadanucu
ninduku naamadi coodyamandi
padaritee na manasu nocciinani praaNeeSa yaavali moo maiti
gadaraa! | iddari |

manupu nannu nuvanubhavinci yaamuddulagammanu
guuditiveemoo
yanudinamuna nuritigaa nadi yuDaku vaccunaa?
manasu poohaNa ganTi neeDu madana Janaku Daina saami
| | iddari | |

ninu nammaraadura muvvagoopaala!
navaga ledanu delisenugadaraa | | iddari | |

60. *"The intruder in between the two"*

swaiya madhya dhira jyeshtha-kanishtha, the heroine here is devoted wedded wife and the hero is too civil to more than one woman. Scholars say that this and such other lyrics of kshetrayya contain some suggestive significance of philosophical bearing. The heroine and the hero are the jeevaatma and paramaatma while the other woman in between is maaya or illusion of life.

what's the name of that woman that lay
in between you and me?
"mavvagoopaala you're too smart in sport,
I heard tinkling of bangles | | what's the name |

Out of my habit of sucking your lips
I pressed mine against her lips
you might have yourself tinished the honey there of
when I was trying to sip, it was
tastless like the squeezed sugarcane " (what's the name?

Thinking it was you when I pressed her mien to my body
her breasts collided with mine and got jammed,
I felt it was something strange
and wondering to my mind it at all I spoke
whether you would be feeling hurt
I turned my face the other side (what's the name

In the same way you enjoyed with me earlier
did you have it with her also?
Does she in the same manner come here every day?
Exposed is your nature, my Lord father of cupid
one should never believe you
muvvagopaala, your wares are stale (what's the name

According to some scholars, - a hallucination of a female figure, a psychic projection – which part and parcel of the masculine (physical) form of the lover is likely to make its presence felt by the heroine here. Since the heroine turned her face the other side, we conclude that kshetrayya wantonly portrayed here Rasabhaasa. The non consummation of union. The heroine's jealousy for the other woman makes the union tasteless and unfulfilled. Even the last sentence (negative) confirms this.

In a lyric of similar theme two centuries earlier Annamacharya makes the heroine treat the intruding female figure with all affection but no jealousy and attains Rasa – Siddhi (consummation) since the Lord was found to be between the two women.

Annamaacharya's lyric :

'id daramu aaDuvaarame ist raela
Oddika maa to meemee otti navvitimiraa
(ఇట్టర మాడు వారమే యిట్టి రీతి ఒట్టిక మాతో మీమీ ఒత్తి నవ్వితిమిరా''

61. మోహన

[illegible]
[illegible] తిల్లగోవిందునికి మా మోహనాంగికి [illegible]

[illegible]

[illegible]

[illegible]

[illegible]
[illegible] తిల్లగోవిందునికి [illegible]

61. *moohana*

ddariki sarvalapu laava yevarikaina delupa vaSamaa?
muddu tilagoovinduniki maa moohanaangiki [illegible] I iddariki I

VeshuDu paancaala deeSaadhipati veladi padmini vamSajaati

Ubhayavaadula manasula mamata u
[illegible]talaara' teusi tel va eeru [illegible] I iddariki I

kanTiraa' vinTiraa' vin ruupamu kanTe ? kanTa kanTakuni
gannavaaralu
vinTi yenTamulacee neDaseeva oobhaama'
niceeta naaceeta nauna [illegible] I iddariki I

[illegible] paatala veeLalu delisi naati vishuDu kalisimelisi
teerina maa muvvagopaaluDee tilagoo
vinda raayu DamaaDee [illegible] I iddariki I

61. "The most illustrious Couple"

Category of heroine : saamaanya, Kalahaantarita.

Here the heroine is Saamaanya i.e. of the courtesan type. Hero and heroine have at the end of a tiff, united with the same urge of love. The words of the lyric are uttered by a confidante. This lyric carries some impaired suggestions having a bearing on some technical terms and tenets of the erotic science (Kaama Saastra). Paanchaala adhipati or the monarch of the five streamed country or the god of five-arrowed prowess is none other than the God of Love and the heroine belonging to the pedigree of lotus is very much Rati, the consort of Manmatha who belongs to Padmini jaati, the highest among beautiful women.

* * *

To both of them it was the same urge of love,
Is it possible for any one to explain?
To charming Tilla Govinda and
to our bewitching fair-bodied bride! To both of them

He is the monarch of the country through which
five sacred rivers flow fresh
and she belongs to the pedigree of Lotus (Padmini jati)
the two opponents, two of different faiths,
about the working of their minds and desires
O women folk one may prefer to know yet may not
To both of them

Have they ever seen or heard anything supassing their beauty?
by those who have seen their arch enemy separating
them in love and hate can't even be managed,
nor it is possible either for you or me!
To both of them

Having known the four specified faiths and the four
parts of the day
to each man and woman, fitting in type,
when he and she are united
Muvvagopala himself becomes Tilla Govinda Raya !!
To both of them

62. సురటి

ఇందేందు వచ్చితివిరా? అందాని యిల్లు
యీ విధుగాదు పో పోరా!
మందరగిరి ధరుడన మా మువ్వగోపాల
కుందరదన మది గోరియిందు వచ్చితివా? | ఇందేందు |

పెచ్చైన వెన్నెలతో ఇల్లు తెలియక నీవు
మచ్చ కంటిని దోరి మై మరచినావో?
మచ్చిక తోడుత నీ మనసు చల్లగ జేసి
గుచ్చి కౌగలించిన కోమలి నే గాను | ఇందేందు |

వడిరేయి జాముచేళ నాతి నీవును గూడి
వడము కొన్న చెన్నెలు తెలిపెరా! జాణ!
వడి వడిగా వీధిలో వచ్చి నాదు రవిక
ముడివిడువ వచ్చేవు ముచ్చవానివలె నీవు | ఇందేందు |

వదన బాహరి మించి మరిమెత్తి జూచెదవు
వదలకున్నా విదేల? వద్దు పోపోరా!
మదన కేళి గూడి మమత రెట్టించెదవు
ఉదయమాయెను లేర ఎవువిదలందరు జూచెదరు | ఇందేందు |

62. *suraTi*

indendu vaccitiviraa? aladaantyillu
yi viithugaadu poo pooraa!
mandaragiridharu Daina maa muvvagoopaalaa
kundaradana madi gori yindu vaccitivaa? | indendu |

heccaina vennelaloo tha deliyaka nuvu
maccakanTina dagili mai maracinaavoo?
maccika toDuta ni manasu callaga jesi
gucci kaugilincina koomali nee gaanu | indendu |

naDireyi jaamuveeLa naati nuvunu gooDi
naDacukonna cennelu teliserai' jaaNa'
vaDi vaDigaa viDhilo vacci naadu ravika
muDi viDuva vaccevu muccuvaanivalenuvu | indendu |

madana laahiri mimci madametti juucedavu
vadalakunna vadela? vaddu poopooraa
madana keeLa guuDi mamata reTTincedavu
Udaya maavenu leera yuvida bindaru
juucedaru Undendu

62. *"Amiable taunting at divided fidelity"*

saamaanya - ProuDha - dhira

The hero in this lyric is a wayward character, He is being chided by a courtesan beloved, who is courageous and well-versed in art of love for his misbehaviour with the other woman and for coming back shamelessly to her own apartment. She is enamoured of him at the same time, as such, she allows him in, and wakes him up when the day breaks - even then - lest he should be noticed by the other women.

In this song there is a sequence of events, consisting of a series of incidents, as the burden of the song opens the scene at dawn in the bed room, flashing back to the previous night, then midnight and again day-break.

Where do you want to reach? her residence
is not in this lane go get thee gone
O Muvvagopala, who raised aloft the Mandara hill
Desiring some other smiling face
you have sneaked in by mistake Where do you

In the dazzling moon light
missing the identity of the house and
having had union with the woman with wide eyes
have you lost your sense of body and mind?
Mind you, the delicate one who has appeased you
and tightly embraced you was not myself! Where do you

In the midnight hour, about the strange behaviour of
yours with that other woman has my maid conveyed to me!
In haste in the street having approached me
did you not like a thief try to untie the knot
of my bodice? Where do you

Struck hard by the arrow of Cupid looking at me
with surging passion, you stand there rooted to the spot,
go, get thee gone!
For having joined me in the sport of love
and got my approbation,
should it be noticed by all the women
get up, it's day-break! Where do you

63. భైరవి

ముందటి వలె నాపై నెనరున్నదా? నాసామి!
ముచ్చటిక నేలరా?
ఎందుకు మొగమిచ్చకపు మాటలాడేవు
ఎటా ముప్పగోపాల మీరగాదురా! నాసామి! | ముందటి |

పిలువనంపిన రావు పిలిచిన గైకోవు
పలుమారు వేడిన పలుకవు
పలవు విలువలేక చెలువుడ వని నిన్నే
తగదు తగిచి చాలా తల్లడిల్లుటే కాని | ముందటి |

చిన్ననాట నుండి చేరిన దెంచక
నన్ను చౌక జేసేది న్యాయమా?
నన్నెకాడ వీడు వంచెన లెరుగనా
నిన్నను బంగారు నేజేసిన పూజకు | ముందటి |

కనివలె రేడంచు కంచివరదా నిన్నా
ఆలన యింత దూరము రానిచ్చేనా?
అలరు విల్తుని కేళి వలము కొనుమ నన్ను
కరిసిన పాపానికి కన్నుల జూడ వచ్చితివో? | ముందటి |

63. *bhairavi*

mundaTivale naapai nenarunnadaa? naasaami!
muccaTa lika neelaraa?
enduku mogamiccakapu maaTalaaDeevu
eetaa muvvagopaala meeragaaduraa! naasaami! | mudanTi |

Piluva nampina raavu pilicina gaikoovu
palumaaru veeDina palukavu

vaapa nupa leeka celuvuDavani nannee
talaci tanaci caasaa talaDiluTee kaani I mudanTi

Cinna naaTanunDi ceenna dencaka
nunnu cuuka jeseedi nyaayamaa?
Vannekaalu nidu vancena leruganaa
ninnana bandeedu nee jeesina pugaku I mudanTi

Kuvala neeDanca kanci varadaa ninnaa
valana venta duurama raaniccenaa?
alaru viluni keeli nalamu konucu nannu
kalisinapaapaaniki kannula juuDa vaccitivo?

63 "Prayerful welcome to the pre-occupied Hero"

Parakiyya — ParooDha

Here the heroine is another man's wedded wife who had very intimate love with the hero very early in her adolescence. Subsequently the hero having developed intimacy with another woman, after a tiff with whom, he makes a fresh approach to the former friend, the heroine of this lyric who is now angry about his unsteady nature chides him.

• • •

Do you feel as tender towards me as ever before
my lord, why these vain avowals!
Why Oh Muvvagopala I cannot bear them. Do you feel

You wouldn't come when sent for, you wouldn't receive my behest
it beckoned frequently you wouldn't respond
I fed with passion beyond my control, regarding you as my beloved
should I suffer in anguish, in fond thoughts of you?
Do you feel

Not considering my joining you even when I was a teenager
Is it proper on your part to look down upon me?
You fop, don't I know your deceitful nature?
One need not blame you what about my austerities?
Do you feel

Calling you Lord of lilies, O Varada of Kanci,
would that woman allow you to come as far as near me?
For getting redeemed of the sin of having
overtaken me in Cupid's sport,
Have you come all the way, straight to satisfy your eyes!
Do you feel

64. పున్నాగ వరాళి

అయ్యయో నావంటి తొయ్యలి నీ చేడి
అయ్యలూ! తగునటరా?
నెయ్యముతో నిన్ను నెరనమ్మ లేదా
గయ్యాళి బోదన కాదనరాదా? | అయ్య |

ఇచ్చిన నమ్మిక లేమాయ నలనాటి మచ్చికలన్నియు మరచితివో
ముచ్చు మగదులమారి ముదిత ననవలె గాని
యచ్చోట నిన్నన పగునా వాసామి! | అయ్య |

కలనైన నాయిల్లు కదలని వానికి
తెలియ పెట్టిన మందు తలకెక్కెనో
పలరాజు బారికి వశము గాదు రారా!
పలుకవు నే నీకు పగదాన నటరా? | అయ్య |

మాలిమి మును వ వ్వేలిన ముచ్చగో
పాల యీ చలమేల? లాలించరా!
లాలజాల విరహ ఈ వ మగ్గలమాయ
జాలి జెట్టకుమిక సరసకు రారా! | అయ్య |

64. *Punnaga VaraaLi*

ayyayyo! naavanTi toyyali nee ceedi
ayyaluu tagunaTaraa?
neyyamutoo ninnu neranamma leedaa
gayyaaLi boodhana kaadana raada? | ayya |

kcina nammika leemaaya nalanaaTi maccika lanniyu maracitivo!
muccu mandula maan mudita nanavalegaani
vaccooTa ninnana nagunaa naasaami | ayya |

Kalaraina naayilla kalalani vaaniki
velya peTTina mandu taakekkenoo
vaaraalu baarikI vaSamagaada raaraa'
palukavu nee naku paga daara naTaraa' Tayya!

maalimi muna nanneel na muvvagoo
paana vii calameela? laal naaraa'
taagaala vitaha taapamaggaa maaya
laali beTTakumaka sarasaku raaraa' Tayya!

"Weaning away the hero from His varied attractions"

(64) Naayika swaya, Naayaka SaTha

This lyric carries the supplication of a devoted wife to her wayward husband, she is unable to bear the pangs of separation, she is jealous of the other woman in whose parlour her Lord is now a captive and due to the other woman's constant tale bearing he is obstinate against his wedded wife

-o0o-

Alas, are you justified in
teasing a woman like me, my God!
Didn't I lay my implicit faith in you, with all affection?
Could you not dissuade that termagant from tale-bearing?
Alas, are you

What is the fate of those committed promises and have you lost
track of indulgences of old?
I have to blame that stealthy sorceress and in this regard can I
blame you at all, my lord? Alas, are you

On you who never leaves my home even in dreams
has some herb administered by her, been found to be affective?
It is impossible to bear the brunt of Cupid,
You don't talk to me at all, am I your enemy? Alas, are you

You don't invite me at all, who has been unable to say no to your
behests even in dreams,
and loved you in a manner quite befitting your company
you don't converse with me at all, am I your enemy?
Alas, are you ...

[illegible] Muvvagopala who had been kind and indulgent to me earlier
Why do you become obstinate, please come and fondle me!
I cannot bear excessive is the heat of separation
Don't throw me away into misery Oh come to my parlour!
Alas, are you ...

65. శహాన

[illegible]
[illegible] ముప్పగోపాల సామీ | మీరా

[illegible]
[illegible]
[illegible]
[illegible] | మీరా

[illegible]
[illegible]
[illegible]
[illegible] | మీరా

[illegible]
[illegible]
[illegible]
[illegible] | మీరా

65. *Sahaana*

[illegible] raa saamii
muvvagopala saamii meera

alugeevaaralu leeno antalonee sammatinci
kaleevaaru leeno kalkiroovipuDu
[illegible]pa[illegible]i vindu raaDu caala mokkina vinaDu
valaraalo baari kooruva vasama gaadoovammaa! meera

[illegible] nee nokkaTanDee nesataa vaa, ee neerama [illegible]
[illegible] maaTalaaDi yalayincenee!
Vanta mochaambudhilo munigi veTi[illegible]
[illegible]i saam kidi tagavu kaadanee komma! meera

mamatatoo cinnanaaDee maccika ceesi nannu
samaratula neelinaTTi canavuna neenu
gamakinci moovoparTa gantiloestinani
ramaNi muvvagopaalaDu raaka paraaku leese nee! (mera

"message of rapproachment to the estranged Lord"

65) swiya - PrauDha - kalahaantarita

Heroine is an ideal house wife, suffering from lonesomeness after a tiff with her lover, sends her supplication to her beloved through a messenger-maid. She is quite tender in her feelings towards him, and he should not mistake her past actions which were all done in good faith and sincere love and devotion for him. -

(oko)

It is beyond the limits of courtesy, my dear, ask him to come, my lord Muvvagopala, without neglecting me!

Are there no couples who had been angry with each other
and got reconciled subsequently. Oh at this juncture
he is obstinate and could not come here and does not heed my prayers;
It is impossible to withstand Cupid's frontal attack my dear!
It is beyond

When I say something out of my tender feelings for him, he makes it the apple of discard,
and annoys me O maiden, uttering many untoward things
Swimming in the sea of passion, I am able to bear all this my dear
Tell him this is most unbecoming a master of his make
It is beyond

Having petted me with affection even in adolescence,
and for the favours thrown upon me, while playing a poised sport of love,
When I snatched a moment of kissing to make a dent on his lip,
O woman, Muvvagopala wouldn't care to come and is quite indifferent!
It is beyond

66. పంతువరాళి

[illegible]
తలపు తన మీది బాసలిచ్చి చాల
[illegible] చేసినాడే ఓ భామ | పల్లవి |

[illegible]
[illegible]
[illegible]
అదనుగ మతి తేసి బాగా బిడిగో యని
[illegible] ఓ భామ | చరణ |

[illegible]
[illegible]
[illegible]
[illegible]
పాదములొత్తనే ఓ భామ! | చరణ |

[illegible]
[illegible]
[illegible]
[illegible]
మీవరమున వేతెనే! ఓ భామ! | చరణ |

66. *PantuvaraaLi*

[illegible] lapadaaca neerapee oobhaama vaar vari [illegible]
talapu tanamidi baasalicci caala
[illegible] ceesinaaDee oobhaama | talapu |

[illegible] vaaDu [illegible] vaccenani [illegible] eduraga nee bosdunee
[illegible] ceesaagosagi toDi tesi paanapu pa[illegible]
[illegible] vaani [illegible] gubbalaanci muddubeTTukandunee

[illegible] naticees baagaa[illegible]
[illegible] maDipulittanee oh bhama | [illegible] |

[illegible] pandama mura paakamagooTa [illegible] veel [illegible]
[illegible] sagandhamu pannita mar[illegible] baaguganaladudunee

Tolapuna vaanipaipadamu baaDi vuNa solapugamuTudanee'
palumaaru naamuda dya yuncumani vaani
paadinu lotluduneee' oot haama' I valapu I

moosabucci nannu muvvagopaaluDu - meomuluupakunnaaDee'
vuuslaana nanuteln tel valeeka vaasaluataga jeesene
noosamu eruvadeTala baLudunaa doosakaaringauDenee'
musamugala magavaani valeneevacci
musaramuna neelenee! oobhaama'

"The unconcealed passion"

(06) saamaanya - Uttama - Preemagarvita

Here the heroine is a courtesan type who is proud of her ardent love for her beloved, who is an adept in acting nice to more than one.

-o0o-

I cannot hide my love like all the others
so that my thoughts remain always revolving around him
he made many a promise and roused my passion, O my maid'
yet for some reason, he had designed to forget me' I cannot

But as I hear about his arrival, I go out to receive him,
quietly reaching my hand to him I bring him in, place him
on the bed'
I press him hard to my bosom and my lips on to his lips
I spend sometime praising him and offer him betel and nut
O my maid'
I cannot

I place the beauty mark on his forehead
with my finger nail, touch it up neatly and feel immense joy
With deft hands I prepared sweet smelling sandal paste with
rose water and apply it all over him
then losing myself in the soft music of a lyra
I sing and play on the strings of Veena
Prevailing upon him to be kind to me frequently
I press his feet! I cannot

Muvvagopala has deceived me and does not show his face
Not deeming me to be a worthy of his love, he has frustrated my
hopes in vain

I cannot contain my anger, how am I to bear the thought that he united himself with the hateful other woman
now he comes upon me, like a manly hero, and exhibits an
excess of civility!
I cannot

67. శంకరాభరణము

[illegible] తమాషాచేసిరో ఇందరికంటే సింతి [illegible] నని దేసిరా?
నుంతసేపు దాని జూడకుండగలేవు
[illegible] తరంగము దెలుప [illegible] మువ్వగోపాల ॥ ఇంత ॥

[illegible] మరిగి [illegible] నన్నా? నెరయూరగ సిందుకోలి జేయన్నా?
ఆకుమడుపు ఇచ్చునా? తన వెలిమి
[illegible] మెచ్చునా? తమి పెచ్చునా?
[illegible] చిత్తమున మీరదు [illegible] నన్ను మెచ్చలు
నాకు విన విన [illegible] యయ్యరా [illegible] ॥ ఇంత ॥

[illegible] పొగడ మెచ్చునా? కొసరికొసరి ముద్దులాడ నిచ్చునా?
తన [illegible] చేయ్యలు చేచ్చునా? తన సొగసుకు
తగినవాడని మెచ్చునా? మన పిచ్చునా?
[illegible] మొగడుగానలంచి భావజుని [illegible] చిన
[illegible] పేరిమి [illegible] సిరిగరా? ॥ ఇంత ॥

[illegible] తోషముగ నాడునా? తన [illegible] సిరి సందమి పాలపాడునా?
[illegible] తదితుల గూడునా? [illegible]
విడువకు మని వేడునా? కొని యాడునా?
[illegible] యాగా తప [illegible] దయుక
[illegible] యన్నచో మువ్వగోపాల [illegible] ॥ ఇంత ॥

67. *SankaraabharaNamu*

[illegible]nta mochameemicaa? [illegible]ndar kanTee [illegible] cakkanideemiraa?
[illegible]nta seepu daani [illegible]kuni [illegible]ga [illegible]
[illegible]tarangamu de[illegible]pa [illegible] [illegible] mavvagopaala ॥ [illegible]nta ॥

[illegible]kedurugaveccunaa? nenarauruga nanDu kaugiTa jeercunaa?
[illegible]aku maDapu [illegible]cunaa? [illegible]

Kanna vaaDani meccunaa? tam heccunaa?
okkaDitamuna mu[illegible]ddaru nimpa sompuga nunna muccaTa
naaku vina vina veeDukayyuraa! yipuDaanatataraa [illegible]

noori paanaka meccunaa? kusaru[illegible] [illegible] talaaDa neccunaa?
taavi puvvulu deccunaa? tana sogasuku
tagina vaaDani meccunaa? manasuccunaa?
deevaree mogaDugaavale nani bhaavaloni [illegible]
vaavanta peereem[illegible] selavi taa? siggee araa? [illegible]

santoshamuga naaDunaa tamboora muTi sancupaaTa paaDunaa?
Vi[illegible]ta ratna guuDunaa? aasamayamuna
Vi[illegible]vakuman veeDunaa? KoniyaaDunaa?
santatamu nanneelu koni yaakaantapai valaca napuDe vika
konta yunnado muvvagopaalaa! gooraDameelaa? [illegible]

"The other woman and arts of love"

(67) saamaanya - soundaryagarvita

Here the heroine is of courtesan type who is proud of her own beauty and talents asking her unfaithful lover whether the other woman is capable of all those talents with which she knows she herself was able to win over him earlier. Prof. Vissa Appa Ra[illegible] discovered in this lyric the characteristic features of Mohanang[illegible] the Devadasi playmate and schoolmate of Varadayya (Kshetrayya) in his adolescence.

-o0o-

Why so much infatuation? In what way is she more enchanting
than all the rest of them?
You cannot spend a moment without having a look at her.
Why don't you reveal the innermost thoughts of your heart,
O Muvvagopala? Why so much

Does she rise to welcome you and tightly embrace as warmth
springs up
Does she offer you betel and nut, praise you to be worthy of her
love and rouse the dormant passion
I am curious to learn about the pleasant converse between you both
of a united lover
now tell me all about it. Why so mu[illegible]

Does she offer you her lips and allow you to steal frequent kisses?
Does she bring fragrant flowers and praise you to be worthy of her beauty and bestow her heart to you?
I pray you tell me the name of that damsel
who offered prayers to God of Love to grant her your love and make you her husband why do you feel shy Why so much

Does she dance with joy and sing love lyrics strumming the tamboura?
Does she unite you with pleasure and pray you not to stop and praise you for your prowess?
Forgiveness if you were having your sway over me if you did make love to that woman, what else remains Mavagopala,
why all this jugglery? Why so much

68. పున్నాగవరాళి

[illegible]
[illegible] [illegible]

[illegible]
నుదుటి బొట్టుక తీరి నీలుతోడను
[illegible] పదరా దాని కేను తాళగదరా!
[illegible]

[illegible]
[illegible]
[illegible]
[illegible] [illegible]

[illegible]
[illegible]
[illegible]
[illegible]

68. *Punnaaga varaaLi*

[illegible] nuccenta ra kuraa nukunaayaana
[illegible]taku neeDaaLagaanaa veera' vijaya raaghava laaNa

[illegible]

[illegible] [illegible]pparincina nidu kemmooyi
[illegible] [illegible]tteka [illegible]
[illegible] [illegible]taku padaraa daapikeenu taaLa gadaraa'
[illegible] [illegible]ura [illegible]guna [illegible] bonkadara? [illegible]

[illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible]
[illegible] [illegible] [illegible]
[illegible] [illegible]

[illegible]

[illegible] [illegible] [illegible]
[illegible] [illegible]
[illegible] [illegible]
[illegible] [illegible]

[illegible]

"The symptoms of lover's clandestive affair"

(68)

This is a famous lyric which was composed by Kshetrayya [illegible] the court of King Vijayaraghava at Tanjavur, dedicatee and the hero in this is Vijayaraghava.

The heroine, a devoted wife having discovered the vagaries of her husband having had dalliance with other women chides him with all her courage and asks him to get out.

-oOo-

Don't come near me with a piece of folded
betel leaves and nut,
I swear by my word of honour)!
Can I endure all this
O clever lover, Vijayaraghava!! [illegible]

Your lips reveal the fact of having
sucked the fragrance of cosmetics and
your forehead carries the unravelled
dignity and loud imprint of red lac,

Don't stand near me, go away,
I can-not endure all this!
Having cheated me face to face
How can you afford to lie in this manner? Don't come

With the dent of pressure of the bulging bosom
and whipping lash of the plaited hair
With the loss of memory in the heavy haze of sleep
You speak many untruths,
Is not this her chamber?
Why this assumed sincerity?
Would I have a talk with the woman today? Don't come

O Charming Lord, my Vijayaraghava
Is it you had your sway over me
When you gone to that Coquet's house with anger?
Where (else) have you managed to acquire these withered flowers?
Those garlands around your neck have got into knots
Wedded about her you entertain your love
Has got to her abode why don't you move? Don't come

69. ఘటలోపవము

[illegible]
[illegible] [illegible]

[illegible]
నెడదాని మరునితే నిడుమొలకు లోని
కడలేని విరహాగ్ని గ్రాగి వేగితి నాలి
[illegible] [illegible]

[illegible]
[illegible]
పోము కాకలికిక్కి పొమ్మపిల్లగ మేను
[illegible] [illegible]

[illegible]
నింతలోని నా మనసు నేవిధములాడు
[illegible]
[illegible] [illegible]

69. ghanTaa ravamu

Emeenu Ivvanaku nenta priya maaven
Bhaamaa maa Muvvagopaala kaagiTaleeni — Emeenu

Ralati neenoka cooTa praaNeeSuDokacooTa
neDabaasi maruvaceenuDuma aku aanai
Kalaveeni virahaagni graagi veegiti caala
puDamicce veere janmamu leede sudati — Emeenu

moomu luuDa manasu moosiyaana neeruuni
Vaamuku anna premacee nisurusu ranucu
Sooma kaakaa tokk semma sriiga meenu
Kaamniraa veDategani kanniTa niTulunna — Emeenu

Kanta keel, muvvagopala gaasivunnadi taaa
Vinta lenci naamanasu Vee vidhamulaavan
Vintiroo vibhu seema muvaraku vinanani
Yenta vraata raasi vunnadoo? yintaku daaLivunna — Emeenu

"Complete surrender to the eternal wayward"

(69) swaya - ProuDha - Prooshita Patika - Viyooga Vipralabdha

This heroine is indeed the ideal wedded wife, of the hero who has left her and gone on a very long tour, during which she pines away in grief. The contents of this lyric might have been collected by the composer from an epistle of his own wedded wife during his travels.

—oOo—

Is this body worthy of the soul
if it is not embraced by Muvvagopala? — Is this body

O woman, myself in one place, and my beloved in another, have been separated and put to hardship by Cupid and boiled in the fire of limitless loneliness, on this planet, wouldn't there be another birth for us? Fair one? — Is this body

Having desired to see his face and liked to drink out of his lips with overwhelming love, heaving heavy sighs ahead,
losing sense of consciousness in the unbearable heat of moonlight
O fair one, when I am like this without a break, shedding tears
Is this body

[illegible] having recollected my meeting with Mo[illegible] pala[illegible] sport of Love my mind out of surprise digressed into a thousand ways,
[illegible] woman, I am unable to hear tell now about my lord's welfare what was ordained by fate, after all is to be endured. Is this body

70. నాదనామక్రియ

[illegible]
నీమనెనే మరుగేల దాచకే
రామా యుపాకుల రాయుడు నీతో [illegible]

[illegible]
[illegible]
[illegible]
[illegible] [illegible]

[illegible]
[illegible]
[illegible]
[illegible] [illegible]

వేడుక యుపాకుల వేంకట కృష్ణుడు
గూడే వేళలో నే నోడితి వంట
[illegible]
[illegible] [illegible]

70. *naadanaamakriya*

eemanenee sadda eemee bangaaru bomma!
[illegible] maragela daacakee
Raama u paakula raayuDu outou [illegible]

[illegible] monduga naamaata [illegible] vettiyeno
[illegible] palkaraemoo daya naapaigalgi
[illegible] tanaeeta bugne [illegible] vandinnan
[illegible] naamudaana vooruya [illegible]

[illegible] vaaLuDaku vacee [illegible] leka
[illegible] tummanenoo naapraaNa vibhuDu
[illegible] leka
[illegible] vinamu [illegible] Tasyeni Teemaneyel

[illegible] tupaakala veenkaTa KrishNuDu
[illegible]
[illegible] mandaluneenoo
[illegible] nuvvaDoo mud [illegible] vinavee Teemaneyel

"Clues from the lover's messenger maid"

(70) Kalahaantarita

Here the heroine is a swiya or saamanya [illegible], [illegible] be a wedded wife or a courtesan who is deeply in love with her beloved. They were separated after a quarrel. A messenger-maid who met the hero, is being spoken to by the heroine in a mood of reconciliation. The hero and dedicatee of this lyric is Tapakala Venkata Krishna Bhupati the chief of Cheru (pop) three lyrics (including this) of Kshetrayya, among all the available ones appear to have been composed when Kshetrayya was with this chief whose good offices were the incentives for the composer to visit the courts of other three kings - viz those of Madura Tanjore and Golkonda.

What did he say, O golden doll
what nice things did he say?

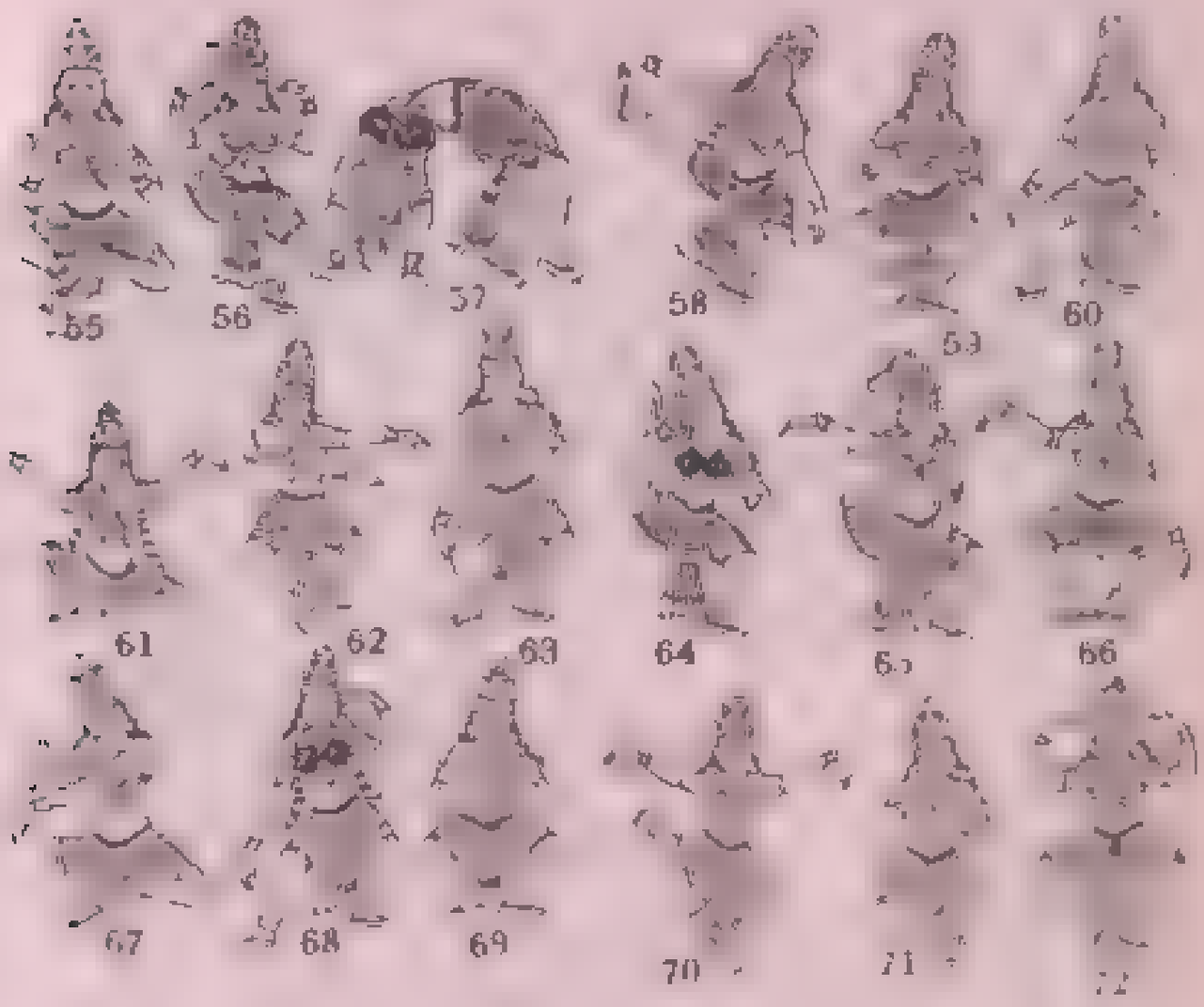
What did he say? why this secrecy? Don't conceal dear!
Fair one what did the chief of Tapakala family say to you?
What did he say ...

O proud one did you take the first chance to broach my topic during yo'r talk.
or did he raise it himself being very kind to me
did he hold in his hand, any gift to be passed on to me
please tell me my friend I swear by my word! What did he say ...

O woman, did he say that he wound up his here and did he
ask me to be chaperoned there? did the Lord of my life speak with
anger or did he find fault with me,
please tell me about him I am longing to hear! What did he say ...

as Tupakula Venkata Krishna [illegible] of pleasure made [illegible] mention of my losing a bet during the game of Love?
Has he brought in today anything in the context of [illegible] one? or is he in an obstinate mood or what Oh my friend

What did he say ...



aakshiptam 56 [illegible] 57 [illegible]
[illegible] aavartam [illegible]

[illegible] 62 [illegible] 63 [illegible]
[illegible] 65 [illegible]

[illegible] 68 [illegible] 69 [illegible] 70 [illegible] 71 [illegible]

71. ఆనంద భైరవి

[illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] [

7 "Fear and favour towards the paramour"

Here the heroine is of courtesan category (saamaanya) but meeting her visitor at a secret place (Abhisaarika) without the knowledge of her elders. As such and herself being very much tired at time she allows herself to be enjoyed by him and sends him off!

* * *

May you come tomorrow please
Stay away and go for today?
Your support is solicited my lord Mavvagopal! May you

If you are asked to come without a break
my people at home make faces at me
and start arguing why all this, it's too late now
please hold yourself and stay away for today! May you

The very next day you've met me,
having joined me in Cupid's sport, you've admired me
if you are the son of a respectable chief
open the door look at the East it's already day break
May you

Don't harass me, please go away,
O Mavvagopale, who had enjoyed me
you may be getting angry with me and sweat
but haven't you appeased my langour?
kindly have a go and be off my dear! May you

72. పేరడి

[illegible]
[illegible]
[illegible] [illegible]

[illegible]
[illegible]
[illegible]
[illegible] [illegible]

[illegible]
[illegible]
[illegible]
[illegible]
మదన జనక అందుండే నీ మొనవంటికి
మడుపు అందీయుదునా
[illegible]

[illegible]
తప్పు నేమము లేలరా
నవ్వేలాడుల కిది సహజ గుణంబని-
వార్తయు వినవేమిరా
ఇన్నాళ్లవలె గాదురా నేటి మఱి
మెరిగితే మరువవురా వాసామి
[illegible]

72. *beegaDa*

[illegible]
Dorayau naa muvvagoopaala
para satulaku doosamennaDu leedura [Ceragu]

[illegible] **[Ceragu]**

[illegible]
valapu mura [illegible]
nannanTaka saami **[Ceragu]**

[illegible]
yeda canu monala gummeda
[illegible]
yonaraga naanedanu
[illegible]
maDupu landiyudunaa
[illegible]

tanu taanerapaka tolaguTa yavaTTi
tappu neemamu leelaraa
vanne aaDulaaNi sabaapuNaarbani
vaartayu vinaveemiraa
[illegible] gaadaara neeTi sakha
[illegible] maraya [illegible] naasaamu [illegible]

"Pollution and sin no bar to the supreme"

(72) Parakiya: Adhama

Herein the heroine is a married woman making love out of wedlock not only that but in the conventionally forbidden period. Fortunately for her, the hero is none other than the Lord himself to whom she is audacious enough to talk about subjects varying from mere laws and taboos. Themes like the one portrayed in this love covered poetry be riddles presented to the composer by certain assemblies of semi scholars and pot-men of the high society who must have rolled their hands to the composer for the subtlety of presentation suggesting even the most prohibited one as part of the Lord's creation and as such is worthy of his to indulge love.

Although I am in the phase of periodical menopause
don't have any hesitation in making love, my master! Although...
My Mayavaadaa wherever you are indeed the word
another man's wife is never to be held guilty!! Although...

Much as I beckon you to come near me
why do you [illegible] late in your love making?
I can't lay faith in the postulations of those
insensible framers of code of laws,
while I am making [illegible] advances to you
why do you move further away from me?
Standing on the other side with increasing passion
could you not just plant a kiss without touching me please. Although...
Compassionate one! I shall simply cast my upper cloth
and press the peaks of my bosom to yours
shrivelling on to one side without touching your body
I shall be sipping the honey out of your sweet lips
Father of Love God! from the very place I shall pass on
to your pointed teeth the folded betel leaves and not
[illegible] one thinks of priorities in whatever is worth like this
master!! Although...

Why should one get away from the knowledge of self
and why should there be fruitless faulty taboos?
Don't you hear that after all this is
the natural characteristic of the fair sex?
Not like the pleasures of all these days
Even enjoy it once you'll never forget, master ! Although

73. జుజావంతి

[illegible] ॥ చూడవే ॥

[illegible]
దండు బజారికి మగడు తక్కువయేమో
[illegible] ॥ చూడవే ॥

[illegible] ॥ చూడవే ॥

అత్తమాను బావ మరుదులను విట్టి
[illegible]
[illegible]
[illegible] ॥ [illegible] ॥

73. *Jujaavanti*

cuuDare alinaDuce bhava sudalu seesu paDala
aTadi kunakanta attalu kaDala aNu opavinavi adee
veDale || cuuDare

kolanta kaNu ramee naave paenu kaemali kandaamee
[illegible] ॥ [illegible] ॥

[illegible]
[illegible] ॥ [illegible] ॥

[illegible]
[illegible]
[illegible] ॥ [illegible] ॥

73. *"A high society woman's tryst with the Lord"*

Tarakuya - Abhisaanka :

The heroine in this lyric is a married woman a termagant coquet but of very respectable social background has bold was and ned everything including shame and goes about to meet her lover, the Lord' at the 'rendezvous'.

-oOo-

Look at the style of her gait
and the shadows that dangle behind her
A woman a housewife living under the care of the in laws
has set out towards Gopana's rest house Look at

A home of respectability and high commitments a paragon to
move hither and thither,
is her husband unworthy of this cheap public woman?
Oh, who can change one's destiny Look at

Unaware of the upper cloth slipping down
having the least amount of fear
not caring for people around laughing
goes about there, the termagant coquette' Look at

Abusing every one among the in laws
and having subjected them to assaults,
joins Lord Mavvagopala as if bound by a bond
is she a woman or a wooden log? Look at

74. అసావేరి

[illegible]
[illegible]
[illegible] [illegible]
[illegible] [illegible]
[illegible]
[illegible] [illegible]
[illegible]
[illegible] [illegible]

[illegible]
[illegible]
[illegible] [illegible]

మొక్కుమంటె మొక్కవిరా?
[illegible]
[illegible] [illegible]

74. *asaaveeri*

endukU pagaveseenoo? kaamaDu [illegible]kanaina lessa vraayaDoo?
andakandaku cela lanunnaarU nunnaaru
canda maama varcey [illegible]nanunnaDe dayamaa [illegible]endukU

baamu neemanenoo? naasaamu telivaka pommanenoo?
Kreakanenirroo' vinavee kalakoona vaanganeU
Ceem, ceruvuDeela ceeradiyaDu dayamaa' [illegible]endukU

Pagavaaritoo jeereneoo? naasaamu manasubaaLu leenaUlaayenoo?
cigaru booDiruu' Vinavee cinnanaaTinaapani
taguna meda neeDu digadusenoo dayamaa' [illegible]endukU

mrokkumanTee mrokka natunaa?
neenUla maamu cinna jeesu konTunnaa?
cakkera kemmaw[illegible] caala dayatoo raagaa
pakkaku muvva goopaalaDu raaDu dayamaa [illegible]endukU

"estranged Lord"

(74)

This lyric portrays the lamentation of a devoted wife for her Lord being angry with her due to some unknown fault of hers (swaya Madhya - Virahootkantha).

-ofo-

Why this revenge? at least now will not destiny better my lot?
Why this

For some reason or other all my marks are keeping distance, the moon tonight is not very cool and comfortable my god. Why this

Out of pressure perhaps what did I say did I ask [illegible] musician [illegible]
O Fair-faced friend listen to me I have seen him in my dream
Why does he not take me to him with friendliness [illegible]
Why this

Has he pained my lives, does it move my master's heart as
without langour
O tranquil my [illegible] listen to me the love he had for me during my
teen-age years seems to be declining Oh my god Why this

When I was asked to bow down to him did I not respond did I look
at my husband angrily with a pouted face? Offering him the sugary
lips when I approached with appeal, Muvvagopala keeps himself
away from the bed my god Why this

75. కాంభోజి

[illegible]
[illegible]
[illegible] I a ౨ I

[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible] I a ౨ I

[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible] I a ౨ I

[illegible]
ముద్దు తామరువ వనెనే!
[illegible]
[illegible]
యిందుముఖి నను గూడి లాలించిన సొగ
[illegible] [illegible]

75. *kaambhooji*

[illegible] dayagala vaan neela raavaddanIu? ventanirdayu raaavee
santatamu maa muvvaga paa a saamaNii
sarasatvamule vencunee Ceeyaroo [illegible]

velad [illegible]gaNa mamrutamani ninDuko avaloo
veenooLLa koniyaaDunee!
Talamaara [illegible]iku sari roupavati leedanucu baasa jeesedananuvenee
teas. pad veela janmamulaku nii ruNamu dirculkoo laa ananenee!
[illegible] tanamuda [illegible] [illegible]uka jendinadi taa
ceesina paapamanenee! oocesyaroo! [illegible]

munu nuda kemmoovi teene laanaga braaNa
mulu nilici yunna vanenee!
ghana maina viraha veedanakoorvajaa a [illegible] kaaci rakshincu
manenee!
taava tanasomme yiccakamu gaadumaaTa
tana cittamerugu nanenee!
[illegible] nanaga [illegible] [illegible] naapaalidi vamu
kaaNadappe nanenee! oocesyaroo! [illegible]

mundu maamavvagaopaa a raa raa! vanina
muddu taa maruva nanenee
kaadarpuDikaneem, ceesaroo veruga maa kaak too
delupu manenee!
mande meelamuna neenaaDina maaTa tana mad [illegible] inca
valiva danenee!

yindu mukhi nanugauDi laalincina sega
santanuca dalatu nanenee! oo celivaroo [illegible]

75. *"The enamoured lover sent out in haste"*

Here the heroine is of courtesan type and the hero is the most favourable and sincerest lover about whose feelings of hurt and faithful love a messenger maid explains to the heroine in a most appealing narrative

• • •

Why have you bid him not to come to you, such a compassionate
lover is he!
what a hard-hearted woman are you?
O my dear friend, Lord Muvvagopala
always reflects on your delectable manners! Why have you

In the open assembly O woman he speaks
of you in a thousand ways
that your nature is sweet as heavenly nectar
Many a time that he would swear
there was no one else to equal you in beauty
that he wouldn't be able to redeem his indebtedness to you
knowingly even after being reborn a thousand times
O my dear friend your present angry mood against him
he said was only the result of the past sins he committed
Why have you

He said that he was able to survive with active life
only to taste the honey from your coral lips!
He is unable to live separated from you,
and prays you to save him
Verily his body has been bequeathed to you he said
and that your mind knew the truth,
He swears that his words are sincere!
With your lotus eyes you are not to be blamed he said,
that he thought that
fate was not kind to him, O my dear friend! Why have you

He said that he couldn't forget the indulgence with which
he used to be invited by name as Muvvagopala and bestowed
with your kisses;
He wouldn't know what more Cupid has in store for him
He asked us to inform you;
what so-ever he might have said in lighter vein

need not be taken to heart; he requests
He resides with you fondling him with your moonlike
face, my dear! Why have you

76. పంతువరాళి

[illegible] | ఇంత |

తేరినాతో నేస్తము చేసిన పాపమా
కిరవారితో! యేల వేగించెవే నీవు?
[illegible]
[illegible] | ఇంత |

[illegible]
వాసములు జేరి తమ వనితల గూడ
ఆసించిన ఫలించే దరుదు గాదటవే నీ
[illegible] | ఇంత |

[illegible]
[illegible]
[illegible]
[illegible] | ఇంత |

76. *PantuvaraaLi*

intaproddaava nuka vaaDeemi vaccinni?
intimpa banileedu celiva' mavvagoopaala (?)
| inta |

Ceerinaatoo neestamu ceesina paapamaa
kiravaaNiroo! yeela veegincevee nuvu?
nuatina gandha kastuuri paaraveesi pavvaLinci
yee ramaNiyinTa nunnaaDoo? yuurella maaTu maDage
| inta |

bhaasuraangiroo vinavee pakshulu modalu gaanu
vasamulu jeeri tama vanitala guuDe
aasincina phalincee darudu gaadaTavee nee
jeesina paapa mevvaru ceesinaaree ooselivaa'
| inta |

pammina veeDukatoonu paDaki a Srungaarinci
venmekaaDu vaccunan yedura jaaci
sommu eelee v raaelee? sogasee varu - jaaceelaree?
kamma nanneelina muvvagoopaalun nammaraadee ||anta||

76. *Disappointment after long hours of waiting"*

swiya - Pragalbha - Vaasaka sajja

Heroine here is a wedded wife who decorates her house and surroundings, beautifies herself and keeps on awaiting her husband's arrival. She is unable to hide her annoyance at her lover's unfaithfulness.

* * *

At such an unholy and late hour as this
What for, hereafter, can he be expected?
No need to regret - for Muvvagopala my dear" At such an

For the sin of having made friends with me
O parrot like prattler, why do you keep wakeful?
Throw away the musk and sandal wood paste and lie down
In some dame's house he would have stayed away
(for the night), the town is silent in sleep" At such an

O bright-bodied one, listen, starting with birds
all beings have reached home and joined their mates,
anything ardently longed for is scarcely attainable!
The sin that I have committed would any one else ever
have committed my dear? At such an

With increasing pleasure I've beautified my chamber
and expected that the charmer would be arriving
what with these ornaments, flowers and beauty, who will see
one can't have faith O my dear, in Muvvagopala
who had his sway over me" At such an

77. శంకరాభరణం

[illegible] | [illegible] |

[illegible] | [illegible] |

[illegible] | [illegible] |

[illegible] | [illegible] |

77. *sankaraabharaNamu*

Cellabee paalagiri CennuDee VeDu kommaa'
ella lookamu LtaDeelu nanagaa vinavaa | cellabee |

parigee vaani ceeti paDi paTTina daanavaa yiTu
gurutu ceppavaddaa yentu sarasuraalava kommaa'
gangaaDu ganuka siggana nevvannaDugaka
vegaa sandu laa sanduka tirugaga doDi teeyu | cellabee |

Vaccinadaaka tala vaakiTa nuvanaanu
neeelu una nuNiatee neeramaTave kommaa'
Veema paiDi ceetiki vaccinadee caalanaTavee
heecu koddu eruga valadaa vevaraNTa yuneaavee | cellabee |

Kavaraa mavvagu paalaDana cakkani
paalagiri ceenuDu nu paalagige kommaa'
eela reepo vaccenaTee yinta nu sammatincaka
veela raavaddanTavee nuneemandunee celiya | cellabee |

77. *"A money minded courtesan at paalagiri"*

Heroine : Sadharanya : Adhama : Nayaka : Upalambhana

The heroine here is of courtesan category (mercenary) and the hero a vagrant visitor. Kshetrayya seems to have composed this at Paalagiri near Cuddapah, to educate his hosts there in proper hospitality to be offered to visitors such as himself. This song must have been presented before Lord Chennakesava at Paalagiri with fanfare and jubilation by one of Kshetrayya's admirers at Paalagiri.

• • •

What a pity, O fair one! he is Chenna of Paalagiri
Don't you hear he is said to have his sway over all
the universes!! What a pity....

Having collected gold from a vagrant visitor
Could you not give him the land marks of your house?
Of what worth are your civil manners?
Being a saucy shy (?) sounding any one
Out of fear as he roamed about from lane to lane
Didn't you espouse and bring him in here? What a pity
To wait for him till he arrived at your threshold
Wouldn't be wrong (?) to your girl friends?
Is enough if you received gold from him?
What dreadful (?) low and wicked did you take to (?)
What a pity
It's your luck to have in charming Chenna of Paalagiri
Your lover who is the same as Madhavapura, my dear
I said he would be coming tomorrow without saying yes
Why did you ask him not to come. Oh how shall
I chide you dear !! What a pity....

78. ఆహిరి

[illegible]
[illegible]
[illegible]
పోకముడి పిడూను పొంగు కొలయను
[illegible]
[illegible]

[illegible]
పూని పెనగు నిద్దరును పాంకము మీర
[illegible]
[illegible] (2)

[illegible]
[illegible]
[illegible]
[illegible] (3)

78. *aahiri*

eeka [illegible] [illegible]
[illegible] (1)

raaka raaka maavaTku ramaNaDu vaccu nantaloo
poka mu[illegible] [illegible] pongu [illegible]
eeka vettamuna Sayya nidtarama bavaLine
[illegible] maTlapai [illegible] [illegible] [illegible] (2)

[illegible]
[illegible]
[illegible]
[illegible] (3)

[illegible]
[illegible]
[illegible]
[illegible] rommu paikonu nanta koone

78. *'Time fleets away - in spite of lovers' eternities'*

Naayika : [illegible] - [illegible] Suratapriya
Naayaka : DakshiNa

[illegible]

of two foci in his love-life (viz) his wedded wife and Mohanangi, his teen age friend devadasi. In this Padam, the author works up through his creative imagination a dream like fulfilment and dissolution, at the same time, of his union with his beloved.

* * *

Why has the day dawned, alas, so quickly
as I just taked to my Muvvagopala O my young friend!
Why has the

At last after a long absence, when my beloved came to our house
with the loosened waste band and an upsurge in heart,
when both of us single minded, lay down on bed
shared the betel and nut and turned to be playful. Why has the

When the bodies touched each other in warmest embraces
when both of us were entangled and passion rose very high
when lilting lyrics on god of love were being recited
when I leaned on to him and again asked for an embrace!"
Why has the

Lord of Hemadri, same as my Muvvagopala
and talented lover was kind to give me an equal sport
during which at the desire's peak having lost ourselves
in unison
just when I pressed my heavy bosom to his and overwhelmed him!
Why has the

79. తోడి

నన్నాళ్ళనిలి రాదమ్మా ముద్దుగోపాలు డన్న నోలిపినాడమ్మా
నన్ను కన్నుల మూసి వాడెంత నుండిన
నన్నుతాకి మోవి చాచి చప్పరించేనే | నన్నాళ్ళ |

వలచి వచ్చిరముతో నవలి నేనుండగా
చలిమి నాడుకొంగు బట్టి కచాలున
అడుమారు తొడలపై కిలకిలంతకిడగానే
అలసి నేనడిగితే కిలకిలం నవ్వెనే | నన్నాళ్ళ |

విసమిన లాడు నా నొసలిపై తిలకము
పొసగ దిద్దుచు వాడు తొడిగ నిల దాని

[illegible]
[illegible]

[illegible]
[illegible]
[illegible]
[illegible]

79. tooDi

[illegible] muvva gOpaala [illegible] Damma

[illegible] kaanula muusi naacentanunDina
[illegible] ceenee || innaaLLa ||

[illegible] appaTi [illegible]
[illegible] [illegible] kaaDuna
[illegible]
[illegible] || innaaLLa ||

musamina[illegible]Du naa [illegible] paiTalakunu
[illegible]
[illegible] kasari [illegible]
kasari neenaDag[illegible]tee gaaraDa maaDenee || innaaLLa ||
[illegible] muvvagOpaaluDu nan[illegible] guuDi
[illegible] daan mamata [illegible]
kodanu gubbala paini kookaTu [illegible]
kadasi neenaDag[illegible]tee tuda nannu guuDenee || innaaLLa ||

"His Grace is not exclusive"

(79) swiya - PrauDha dhira - (Jyeshtha [illegible])

Here the heroine is a wedded wife. She is fond of her husband in spite of his being [illegible] to more than one beloved simultaneously and a most cunning and [illegible]. She is angry with him for that!

* * *

It's unlike of Gopala of all these days
[illegible] tricks he has [illegible]

[illegible] covered my eyes he kept on slipping
[illegible] of the other [illegible] [illegible]

When I and my [illegible] were waiting in the tower
he held me by force by my upper garment and
[illegible] preoccupied in taking the toss
having been teased by me and questioned about it
his reply was only a faint smile [illegible] It's unlike

Touching up the [illegible] beauty mark on my forehead
he [illegible] then his hand on her treasure
[illegible] when he was shouted at
he tried at some lame justification of his actions [illegible] It's unlike

Sidney Murray [illegible] having come to me
O my [illegible] started praising her attachment
my [illegible] breasts having just been unbraided
and myself having [illegible] and looked him askance
he [illegible] me O my dear, at last in spotted love [illegible] It's unlike

80. మరటి

[illegible]
[illegible]
[illegible] [illegible]

ఇతనికి వెరచినే విరహంక మిచ్చేనా?
ఇన్నాళ్ళ వలె సమసరించేనా?
[illegible]
[illegible] [illegible]

[illegible]
ఏమిజెప్పిన విజ మెంచేనా
రాము అయినదే గాని రచ్చకు వెలచేనా?
[illegible] [illegible]

ఏనసిన మొకమాట మెంతెన జూచేనా?
యెంతో వేడిన మనసిచ్చేనా?
వనిత! పట్టినపట్టు పట్టెదనిపించేనా?
[illegible] [illegible]

80. suraTa

inTaku raaniceenaa? vameenitoo nantu vaani dalaceenaa?
gaanlaanaDu mavva gopaala raavalenu
tanTalu cees tee dandeeka vaDeenaa? [anTaku]

itaniki veraanee nika lanca meeceenaa?
innaaLLavale nanusaranceenaa?
batimaalu nee raavabaara mampu eenaa?
pativani munupaTi bhakti dayaaunceenaa? [anTaku]

premaa dyaa lana nee pamaa ta eeceenaa?
eemuppina nijamenceenaa
raama avanade gaani tavaaka veraeenaa?
aanaala sabhalo nee paraaka vaDeeceenaa? [anTaku]

enaana meeramaaTa mentaina teeceenaa?
yentoo veeDina manasicceenaa?
vanita paTiina PaTLu vaTTalaanpaceenaa?
pandaaun mavvagopaala' vanpaceenaa? [anTaku]

"Stubborn stance against His unfaithfulness"

(80) swiiya - khanDita

Here the heroine is a proud housewife taking pride in her sincere love for her Lord in spite of his unfaithful behaviour towards her, because of which, she is just now indignant and wants to be stubborn towards him as a punishment since she is also confident about his ultimate return to her threshold.

-oOo-

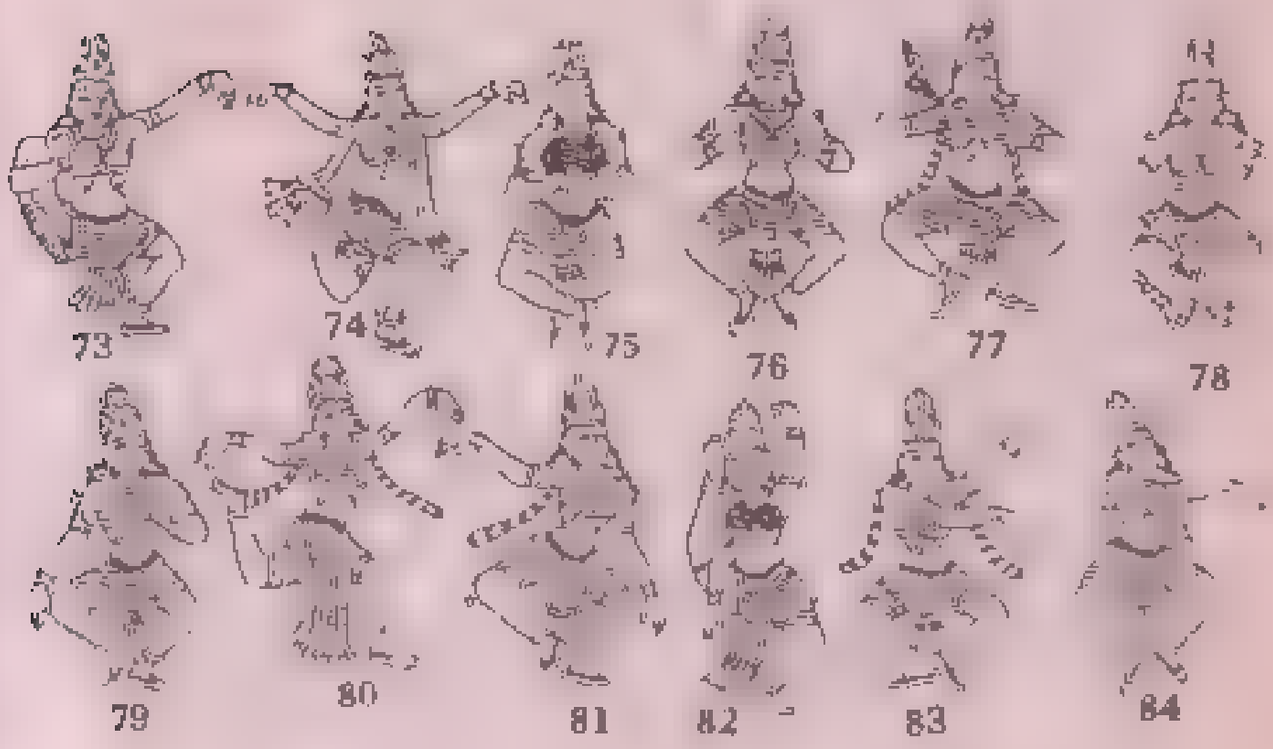
Would he be allowed to come back home in this life again,
Would I think of him at all?

If the mischievous Muvvagopala is
upto any trouble, would I leave him unpunished? Would he be...

Shall I out of fear offer him any more bribes?
Shall I be going after him as hitherto?
Shall I be sending messenger maids entreating them?
Shall I entertain for him devotion and compassion
letting a husband as before? Would he be

Shall I think of him with love and see at all his face?
Shall I be convinced of the truth of whatever he says?
That woman may mean a lot to him, but shall I be attracted to enquiry?
Shall I give up without placing it before the forum. Would he be

Shall I be indulgent to him for his having had me in the past?
Shall I pay attention at all to any extent of his prayers?
O woman shall I accept that my stubbornness does not pay?
Shall I make up my mind to call him my dear Mavvagupala?
Would he be ...



73 pārśva-sanuva 74 gruthranakhatam 75 samatala
76 sama 77 ardha-sama 78 sukhasvādhīnam

79 apakrāntam 80 nirāvarana-kritam 81 sarpitam
82 dandapatam 83 hara-N-potam 84 Prerakhanditakam

81. సారంగ

[illegible]
మొక్కిని వినక మా మువ్వగోపాలు వా
[illegible]

[illegible]
కెన్నెన్నో బోధించిరే
అది వక్కని జాణయని వాని దానిల్లు
[illegible]

[illegible]
వెలుతు సాదా రెండు దంత రని యుంటి
[illegible]

[illegible]
[illegible]
[illegible]

81. saaranga

[illegible]
[illegible]
[illegible]

[illegible]
kennennoo bodhincree'
[illegible]
[illegible]

[illegible] | | ekkaDi | |

balumuru naaceeta nintaloo nintaina -
bancuka boo seeturee'
[illegible]
[illegible]

molaka praayamu naaDe muvvagopaalan
kalayuTa deliyaraTe
talanaroo! vaanicee lancaani kaasinci
ca upeTi, paga jeesire co celiya ekkaDi

81. "The mischief of tale-bearing maids"

Here the heroine is of courtesan type, feeling jealous of the other woman who enticed her Lord away from her, with the connivance of some common friends. Here due to her immence confidence in the power of her own love and teen-age intimacy with the Lord, she is more cross with her friends and the other women, hoping but for their perfidy, her Lord would be with her. This is what Ksheetrayya, the lover composer, imagines to be the attitude of Moohanaangi, his boyhood love if she were not unfavourable and unresponsive to his love as she continued to be throughout the later part of his life.

* *

Where can one find such intimacies and where are those
attachments
Does anyone matter to whom so-ever
Where can one ..

In spite of my prayers my Muvvagopala
was pushed into her apartment, O my dear!
Where can one ..

Look, one who never knew his neighbours at all
was briefed at length about many a thing
Having impressed him about her own smartness,
he was made not to leave her abode my dear
Where can one ..

By force, would they have allowed me to share
even a little of what she could get out of him?
Aren't they my friends, I hoped, they wouldn't discriminate
but they weaned away my beloved from me, O my dear!
Where can one ..

Do they not, in fact, know pretty well that even in my teens
my having been graced by Muvvagopala?
Young woman its their craving for his bribe
makes them bent upon wreaking vengeance

Where can one ..

82. అతాన

ఏవతే తాలు నమ్మా యీ నవతల? నేమందునే కొమ్మా!
సవతియు ముద్దుగోపాలుని కెక్కువేము?
యువిద నావలె నది యెక్కతేనా? కలకాలము ॥ ఏవతే ॥

అక్కరో! నీ వాని కాకు మదుపు లియ్య
గ్రక్కున వాడు నాకన్నులడ్డము చేసి
పుక్కిటి విడె మాబోటి కొసగి మోవి
నొక్కితే యిచ్చాను నోరు జారి చూచి ॥ ఏవతే ॥

నిదానము నా పానుపుపై వాడు
ముసుగు బెట్టుక నొక్క మూలను వ్రేళ్లిచి
నిశివేళలో నల నీరజ నేత్రితో
గుసగుస మని వాని కొసగి ముద్దాడితే ॥ ఏవతే ॥

రేపక లవియని లేక వారిద్దరు
నాపడ కింటిలో కాపురమై యుండి
యాపణితికి నుంత కోపము గలనాడు
గోపాలుడు ననుగూడ వచ్చు మంటే ॥ ఏవతే ॥

82. *aThaNa*

evate taaLunammaa' vinaDatala? neemandune kommaa'
savatiyu muvvagopaalana kekkuveemu?
Yuvida naavale nadi yekkateenaa? Kalakaalamu ॥ evate

akkaroo! nee vaanikaaku maDupulyya
grakkuna vaaDu naakannuLaD Damu ceesi
PuskiTi ViDe maabouTi kosagi mooVi
nokkite yaadaani nooru JaaricaaCi ॥ evate

Tasidaananu naapaanupupai vaaDu
musuga beTTuka nokkamaalanu Tavvalaki
nisiveelaloo nala n iraja neetraloo
gusagusamani caala kosari muddaaDitee evate

reeTaga livi yani neeka Vaariddaru
naa TaDakanTaloo Kaapuramai yunDi
YaaPaNatiki santa koopamu galanaaDu
goopaaluDu nanuguuDa vacca cuuTee evate

82. *"favouring the other woman"*

swiya - Madhya dhira - Tyeeshtha Kanishtha

A devoted wife complains to her confidante about the candestine behaviour of her husband with another woman, under her very nose.

* *

who will bear all these pranks
what can I say my dear?
my co-bride may mean a lot to maavagoopaala,
Could she alone, like me, own him for all time?

Who will bear ..

Sister, as I offer him folded betel leaves
suddenly covering my eyes for a fleeting moment,
offering her slyly his own chewing pan
if he went on pressing his lips on to her mouth!

Who will bear ..

myself being an artless woman, on my very bed
having head to foot covered himself, lying in one corner,
at the dead of night, with that lotus-eyed woman
if he went on whispering and favouring her with kisses!

Who will bear ..

Only when day and night were unaccountable
for both of them living in my room,

and whenever she was cross with him,
if he were to unite with me!!

Who will bear ..

83. కేదార గౌళ

[illegible]
భామరో మువ్వగోపాలు దేలిన భావ
[illegible]

[illegible]
కామించి నను బోయ కౌగిలించెనోగాని
[illegible]

[illegible]
పలువని కెమ్మోవి పాంపు గోలెనెగాని
[illegible]

పరిపరి గతుల నన్ను చాల పైకొని రతుల
బరికించి మువ్వగోపాలు దేలెనె గాని
[illegible]

83. *keedaara gauLa*

eemandu nammaa' [illegible] nee neIugaana nammaa'
bhaamaro maava goopaa u Deelina bhaava
[illegible] eemandu

Preematoo [illegible] nakkiri eemaaru nokki
kaamaiI [illegible] bigi kaugilinee [illegaani
[illegible] maddune IaIaave
[illegible] eemandu !!

[illegible] nammaa [illegible]
Palaani kemmo [illegible] gaaleneegaani
Kalaku gadpala paani gooru lancaIaave eemandu

Par [illegible] nanna [illegaa] pakkani tatala
Parik [illegible] gopaalu Deelene gaani
[illegible] Paapai dana [illegaa] ni Daave eemandu

83. *"The Lord's delayed action in over-whelming love"*

Heroine in this lyric is a wedded woman (swiya) who is also an innocent young bride knowing full well that her husband is very much fond of her and well versed in love game expresses wonder in her confidential talk to her maiden-friend about her husband's wanton delaying tactics in love-making (swiya - praata - Magdha)

***

How can, my dear, explain this strange event
Unlike at which can't be noticed anywhere else!
O fair one, how can I explain away,
the way Muvvagopala had his sway! How Can I

Having lost himself in love and pressed my cheeks a thousand times
and licked me passionately in his embrace,
why does he not reach my face and kiss? How Can I

With surging love and watering mouth
having reached me and got drunk with the honey of my lips,
why doesn't he press his nails on my swelling breasts? How Can I

Having ever come me in many a posture
and enjoyed well in an orgy of love-game,
why doesn't Muvvagopala's hand touch my delicate thighs?
How Can I ..

84. మోహన

తగిలితి నిక నిన్ను తరం నీయనోయి!
[illegible] (౧౪౪౧)

[illegible]
[illegible]
పండిటనున్న యీ చందురు పిల్లలు
[illegible] (౧౪౪౨)

[illegible]
[illegible]
దేవర చిత్తము తెలియని దానినా వే
[illegible] (౧౪౪౩)

[illegible]
కలసితి వందుకు గాదనవోయి !
తెలిసి నేటి నుండి తంత నంటు వారో
పలికేరాని యా [illegible] ! [illegible]

84. moohana

tagilitivika nunnu tarala n[illegible]
vagakaaDa' maa muvvagoopaalaa ! naasaamu tagilitivika

gandamu caatuna ghanama na JaDaveeTa
kandiyunna Sogasu KanugonTinooyi !
sand Ta nunna v[illegible] candura pilalu
nandamaave nooy[illegible] vandu keemaoy ! tagilitivika

taavi nunina na moovipu paluksempu
deevunaana nina JuuDa drastavu nooyi
deevara cittamu teeyani daanunaa na
vuveLakana naavlla peeriti vooyi tagilitivika

Kalaanti Veemaaru ghanuDa muvvagoopaala
Kalasiti vanduku gaadana nooyi !
Celini neeTinunDi dalaananTa naatoo
palikitee gaani yaapanikolaanooyi tagilitivika

84. "Symptoms of sport beyond limits"

swiya – Madhya – KhanDita.

A devoted wife who is courageous to chide her husband for his misbehaviour, catches him with marks of his having dalance with another woman the previous night and takes him to task.

***

You're caught red-handed now, we didn't let you go
O voluptuous lord ! my Muvvagopala !

How beautiful is the mark of inflammation
caused by the lashing of the heavy pig tail
beneath the layer of sandal paste,
how about the decorum of the crescents on your chest
May it be what so ever ! you're caught

With the ruby hued tooth marks on your fragrant lip
O my god, seeing you may cause the evil eye
Don't know my lord's mind, at least now
It's good after all you could come back home! you're caught

Since a thousand times you could
awaken my senses and enjoy,
great Muvvagopala, I wouldn't say no
but unless you promise not to think of that dame,
I wouldn't allow you at all to initiate the game you're caught

85. ఘంటారవము

అట్టీయుండేవు సుమీ నా ప్రాణనాథ
అట్టే యందుండ కిందు వచ్చెద వని
యాన పెట్టితివి సుమీ నా ప్రాణనాథ | అట్టే |

ఇంతలో పిడకు రాకుంటే కన్నారు కావేరి కాలువసుమీ
ఇంతకు నీ కిమ్మని తనిపోన కుంటె యిదిగో పోరాండేనోసుమీ నా ప్రాణనాథ
| అట్టే |

ఎవరా నీవు కోరిన లేరుగా ఉన్నను వచ్చెల వేడి సుమీ
ఎవజార్లనీ పిడకు వేరెదా అంపాకిరి యిచ్చి సుమీ నా ప్రాణనాథ | అట్టే |

మరచి యి చితోనిన మాట లాడేవుగాక కనుగొనుచెరుగు సుమీ
కరుణ మువ్వగోపాల యారేయి గూడ జూచేయుకరె రమ్మి నా ప్రాణనాథ
| అట్టే |

85. *ghanTaaravamu*

aTTeeyunDeeva Sumu ! naa Praana naatha !
aTTeeyandunDa kinda vaccedanani
vaana beTTitivi sumu ! naapraaNa naatha ! aTTee

anta lo pidaku raakunTee kanneru kaaveeri kaaluva Sumu!
int nta ni kemmani teene laanakunTe yidigo-
no renDeeni sumu naa praaNa naatha aTTee

Vinaraa [illegible] Te pronama Venne a ve [illegible]
[illegible] nin [illegible] ku [illegible] eedaaka tala [illegible] ke y [illegible] sumii
Naa praaNa naatha || a TTee ||

marac vevatelo ma na maaTa aaLeevu ga [illegible] ka
manasu vincedaru sumii !
SuuNu ma [illegible] gopyalu [illegible] gooDa [illegible] ge [illegible] ukane [illegible]
Naa praaNanath, a TTee

85. *"Appeal to the leave -taking paramour"*

Paraanya PaaroDha - Abhisaarika

A married woman making love out of wedlock to a paramour as effective as Mavagopala at an appointed place supplicates to him not to stay away when he had to go out of town on a tour.

* * *

You might be staying away, Oh Lord of my life
not staying away there that you would be coming back,
did you not swear by your word of honour, Oh Lord of my life
You might be

If you could not return soon, tears rolling down my cheeks
would compare certainly with the stream of Cauvery, my Lord
If I am unable to sip the honey out of your red lips
look here, my mouth getting parched, O my Lord of my life !
You might be

Listen, if you are not locked in my arms
Full moon will exude scorching heat
O Lotus eyed one, until you are back here
It will be near the threshold I where I shall remain
O my dear Lord of my life!
You might be

Forgetting yourself, you might talk to some dame,
they are capable of weaning away your heart,
you are my refuge, Mavagopala
at least, I might please come without being late
O my dear Lord of my life !
You might be...

86. ఘంటా

ఇందు రా దగదు నీ వేళ వచ్చితి నమ్మ!
అందరిలో చాల మానమాయె వాడిందు లేదాయె | ఇందు |

మునుమున్నె శృంగారించుకొంటమకమున రాగ
నానుదాని కీడన వద్దనవెఱవే
వనితాక్షి గట్టిగ వంచనాలే జేసితివి
ఘనమయి కుల్పీరగుచ్చు కన్నవారెల్ల నవ్వ | ఇందు |

పిలువక నందు బోయేది తెలిసి వీథిలో జేరి
కీలకిల నవ్వేరు గుంపులు గూడుక
పలవుసిగ్గెరుగదని పలికే రా మాట లెల్ల
వెతి! విని వినములు చేసితి వివేకముతోక | ఇందు |

కలికి మువ్వగోపాలుని గలసిన దానవై
యిలలో నఖిల గూడి హాయిలనందక
పలికి బొంకడనుచు పడుచు తనము చేసి
నిలువక నిన్ను నలమ నలిసెను | ఇందు |

86. *ghanTaa*

indu raadagadu nee neelavaccitii namma
andarilo Caala maanamaaye VaaDindu leeDaaye | indu |

munu munne Sringaarincukonta tamakamana raaga
nanu jaaci nivana vaddana vaaivee
vanitaaksh! gaTTiga vancanalee jeesitivi
ghanamu gaTTudure nayyaa! Kannavaarella navvaga | indu |

piluvaka nanda boyyedi telisi vidhi so pelulu
kilakila navveeru gumpulu gaDaka
vi apu siggerugadani palikee raa maata ella
veeli vini, Vinamulu coesiti vivekamu leeka | indu |

kaliki muvvagopaalani galasina daanavai
yelalo akhila gooDi haayilanandaka
Paliki bonkadanuchu paDucu tanamu coesi
nilavaka vacci na phanamu galigenu | indu |

86. " A disappointing rendezvous "

Abhisaarika – Vancita – Virahootka

She (Abhisarika) goes out to meet her lover at a rendezvous but laments that she was cheated, since she could not find her lover there

***

I shouldn't have come here, why did I come, my dear?
I'm cheated before everybody and he is not here !!

I shouldn't have ..

Having made myself well up I started with all my heart,
why did you, who has seen me, not prevent me from leaving home?

O! Has [illegible] eved me this is utter deceit,
exposed I've been and jeered at by all !!

I shouldn't have ..

Having come to know that I went there uninvited
woman in the street formed groups and laughed at me,
That when you are in love you are not at all ashamed
I've heard and even not heard friend and not gained any wisdom !

I shouldn't have ..

Having once had muvvagopaala's grace
without staying at home in the company of my maids,
out of youthful confidence, that he wouldn't be lying at all
my leaving home has yielded me, alas, such bitter fruit!

I shouldn't have ..

87. పావేరి

[illegible]

[illegible]

తెలియ విభుని భుజముపై జీరగ పోతే వలదని
సొలపున జెంగట గూర్చుండు మనెను
ఆలవేణి ! యతని కెమ్మోవి యానెడ నవియుండుకోరితే
చెలువు దావరి మోమై తన చెక్కిట గదియించెను (అలుకో)

రమ్మని తిట్టగోవిందరాజా ! యని పిలిచితే
కొమ్మరో తన పేరు ముప్పగోపాలుడనెను
యెమ్మెతో మీ యిద్దరు నశసియుంటిరో యంటి
నెమ్మితో నాపి కడ్డనెను నెలత యతడు తలయూచెను (అలుకో)

87. saaveeri

alukoo ! pulayalukoo ! teliya dammalaara !
talapulu teliya valenu daaLaree mura celu aara alukoo

Kanne cinnatana meemanTee kannulu-teelaveesena
Cinnela juci yaape vibhuDu cirunavvu navvenu
unna riti deemanTee yuvida! yantee nusu ranena
vennani neenadaincitee Vinuvina naTlunDenu aalkoo

celiya vibhuni bhujamupai jeeragap potee valadani
solapuna jengaTa guurcanDu manenu
aaveeNi yatani kemmoovi yaanedanani yandukoocoo tee
celiyu Daavai mo mai tana cekkili gadiyinceenu alukoo

tammani tna goovinda raajaa! yanipilcite
kommaroo tanapeera muvvagoopaalu Danenu
yemmetoo muyiddaru nenasi yunTiraa ? yanTe
nemmitoo naape kaddanenu nelata yataDu tala yuucenu alukoo

87. "Huff or tiff"

swaya - Mugdha Anukulapati kalahaantarita
duuti samghaTana.

An artless young devoted wife and her husband had a love quarrel and each of them was not on talking terms with the other

when a messenger maid (dauty) entered there talked to each one of them and got them reconciled. Tila or tillai is the Tamil name for the famous south indian pilgrim centre, which is otherwise well known as Chidambaram. In the well known temple of Nataraja the dancing Siva on either side of a pavilion named citsabha hall both Siva and Vishnu respectively called by the devotees as Nataraja and Govinda. Tila Govinda of Ksheetravya appears as a hero and dedicatee in two or three lyrics.

***

Is it a huff or a love – tiff,
it is beyond one's ken, O friends!
one must understand what is going on in the minds
why don't we a party and see, O young maidens in waiting"
Is it a huff..

When the young bride was asked about her immaturity
she blinked away helplessly and flicked her pupils,
her lord had a look at her symptoms and smiled away
When she was asked about the state of her health
the youthful bride had to heave a pretty long sigh!
When I chided Lord Vishnu about the whole affair
he behaved as though he were unconcerned and neutral !!
Is it a huff..

When she was about to reach the husband's arms
he prevented and made her sit quiet by his side
when the dark hatred one was about to slip out of his lips,
the charm turned his face aside and placed his cheek on hers
Is it a huff..

When he was beckoned by name as Tila Govinda
He replied that His name was only muvaigoppana
when both of them were asked whether they were reconciled ?
She very earnestly affirmed and he nodded his head !
Is it a huff..

88. సౌరాష్ట్ర

నాదోపమ రాక నాతో నవ్వక మిన్నగోపాల
కాదన కదమ రాగము నిలుపనీవె [illegible]

వడ్డెల నీరు నడగ మాయ పరురాణి
దిద్దుకొని దిగుమడంతె నీవ నీరవాయ్ వొరి
వడ్డనుంటె యుకమాట వాకిటనొకమాట
వడ్డలీల నీ గుణము జూడగలిగాదా [illegible]

మెత్తని మనసుడన్ మీరు నిలిపీ దాననని
యుత్తము రాలనీ దయ యుంచనీర్వవా? వొరి
చిత్తము నొప్పించెడి సిగ్గు లేని పక్క నీవు
హత్తి వదిలదు నన్నాడు కొనీవు [illegible]

కొసరి నీవేడుకోగా విసుమంతసేపు నన్ను
కుసుమకాంత కేళి కూడియుండుటంతె నంటివి
రసికత గనవచ్చె రాతిరి నా మనసు నొచ్చె
మసిమసి నన్ను జేసి మన్నగోపాల [illegible]

88. souraasTra

naadonvakt raaka naatoo navvaka nilupagopala
kaadana kaDama raagamu nilupananeeva naadonva

vaddela neeru nadani Vmaya paruraani
did dukoo digumadanu te iva neeravaa? voori
vaddunTe yokamaaTa Vaakila nokamaaTa
vaddaleela nee guNamu luukmadi kaadaa? naadonva

mettani manasudan meeru nilipee daananani
yethamuraanani dava yunca neerta Vaa? voori
cittamu noppinceeVu sigg nlaina dakka navaVu
hatti daani vadda nannaaDu koneeVu naadonva

kosari neeVeeDukoogaa nisumanta seepu nannu
kusuma Saruni keeli gauDayalasiti nanTi vi
rasikata gana-ac e raatri naamanasu nocce
masimasi navvu eela muvvagopaala naadonva

88. *"A minor breeze in the sport of love"*

Swiiya – PrauDha – Atripta.

Here is a devoted wife, mature and adept in arts and art of love but having discontent owing to the peculiar behaviour of her lord she chides and countermands him

**

Don't come in my way and throw smiles at me, muvvagoopaala
I know!
my taboo may make you claim magic to sustain the
hang over of love
Don't come

That I am accomplished in arts,
modest in behaviour,
and prone to be corrected
do you claim any sense of knowledge

Don't come

If I am near to you, you talk in one tone
and in another tone in the foyer,
why all this, don't I know your tenor?

Don't come.

Having been approached with prayers,
you join me in sport for a while,
and say you are just then fatigued
I come to know your sensibilities.
it pains my heart throughout the night,
why do you go on curbing your smiles
O muvvagoopaala!

Don't come.

89. కళ్యాణి

[illegible]

అందిందు తిరుగకురా! అతివలు నీ తోడ
పొందుగోరి యేవేళ పొగరు మన్నారు
[illegible]

[illegible]

[illegible]
[illegible]
విదుర పరవశమున వదలువో కౌగిళ్ళు
[illegible]

89. Kalyani

endu daakoondunu nu neemseetu neemu?
andamaina ni moomu ayyalaa muddu galku sannadi — endu

andinda dirugakara' ativalu nuto Di
Pondagaa ni veeveela pogaru cunnaaru
venda renda rankaatu ventani neevannavinta?
Pande mudDu konnarTa' PaTTuka Pos yedamanu u — endu

Palumaaru naasaami bayalu VeLLaku mrokkee
nuvaraani moohamuna nin juuc celuu
aaru numoo ki leene yaani capparonca valasi
kuluka gubbala nemmu gummi Pevveda ranacu — endu

mudamutoo maamad lu muvagoopala naasaami
gudigonna tamakamuna gaaDi yiddarana
nidara paravaSamuna vadalamoo kaugiLLu
Padilamegaa naa laDanu baTTi kaTTu kondunaa' — endu

89. "How to keep the seductive Hero for herself"

Naayika - swiya - Premaadhikya - Pragalbha - swaadheena - patika
Naayaka - Anukoola samyoga Sringaram)

Here is a devoted wife who is not only jealous of the other women's eyes on her Lord but also zealous of protecting her treasure

of love for herself knowing fully well about his favourable attitude to her, she talks to her Lord how to keep him to herself, when they are together in their love-chamber.

* * *

Where shall I hide you, what shall I do with you,
Your charming face, O my god, is exciting pleasure!

Where shall I ..

Don't roam about hither and thither
dames desirous of yo'r company
are swaggering round the clock!
How many shall I prevent and how to beget their excuse?
It seems they have taken a bet to take you away with them

Where shall I..

A thousand times my dear, I implore upon you not to go out,
with uncontrolable passion, in seeing you, those women long
to sip the honey of your lips and press their lilting breasts and go

Where shall I

With joy, my darling mouvagor paala
both of us having joined as desires get piled up
lest the embrace gets loosened due to being unawares in sleep,
shall I get you tethered to my plaited hair and firmly fix?

Where shall I ..

90. సావేరి

మోహనమీ రమ్మ మీకూడి యాడదాం: మదిలోనిదియు కూడక
వేసిన వేళకు మనసు కరగి నేను
పీఠాకు పిడియుంటిని ఓ పెరియో

మోహన

అత్తమామ కూళదనక మెచ్చితే నిన్ను యోనని దీపించే
పెత్తనపు పెద్దన మనసు కెక్కడానిలేల అమ్మనెనే
గుత్తెపు పిల్లలు పిలువ లొనరి కొనుగోర నాకు తీపెనే
పొత్తకుంటిని పేటలోనున్నదీ
ఉత్తమ పిసిలోచనే ఓ పెరియో

మోహన

[illegible]
[illegible]
[illegible]
యేమరి నే విదుర బోవగ లాని
[illegible]

[illegible]
[illegible]
[illegible]
కదసి మా మువ్వగోపాలుడు తానని
[illegible]

90. saaveeri

[illegible] maagapanu [illegible] mudta lundara
[illegible]
[illegible] seelaku [illegible] deenu
[illegible]

[illegible]
[illegible]
[illegible]
[illegible]
[illegible]

[illegible]
[illegible] poorna seela [illegible]
[illegible]
yeemari nee nidura boovaga Juuci
[illegible]

[illegible] maagapanu [illegible]
[illegible] manenee
[illegible]
[illegible]
[illegible]
[illegible]

90. "Fancy dress in love-Parade"

Parakiya - ParooDha

A wed led woman making love out of wedlock is the heroine (Parakiya - ParooDha) in this song. Her friends flippantly dressed Madanagopala in a woman's disguise and passed him off into the heroine's company to while away time. Whatever might be her innocent acquiescence in the game when he asked her to play house, ultimately it resulted for both in sweet embarassment and pleasant surprise for her

* *

O my dear, I have been cheated,
women have all combined and passed him off for a woman !
O my dear...

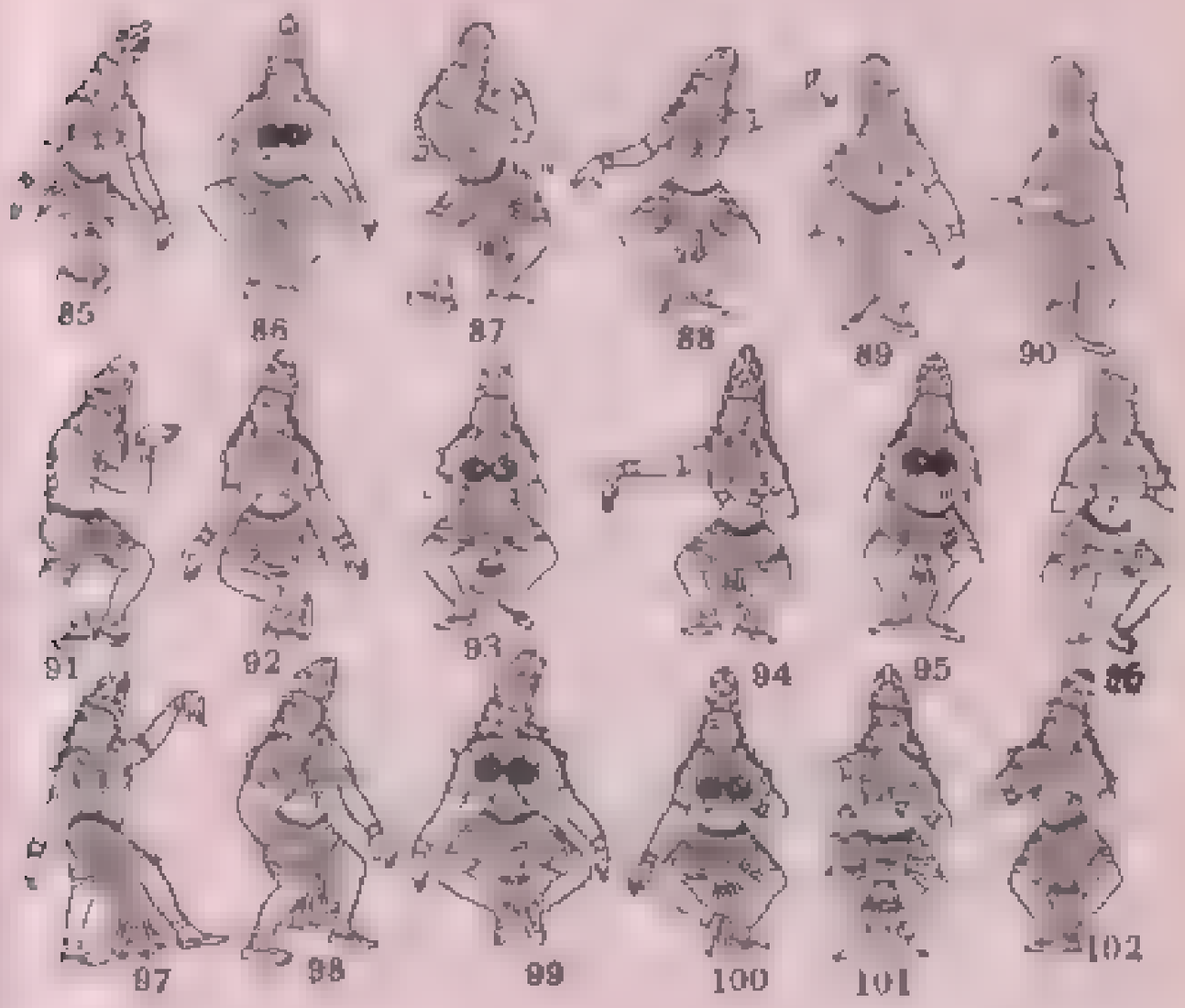
I may get depressed in mind for whatever I did
I was thrown into embarassment!!
O my dear

He was introduced as our resident daughter
I bowed to him and was blessed and to become a bride
I have been assured that there is no need for shyness
and promised prosperity and a fitting bridegroom!
The peaks of my protruding breasts have been adorned and
he pricked and scratched them with his naked finger tips
Having beckoned me to go and sit by his side
he coaxed me to eat with promissory kind my dear!
O my dear

Since her husband was out on tour
I was asked to sleep with her;
She asked me, let us just drink out of
each other's lips, to pass off time;
Since both were women she felt very sorry
that intense longing remained untelled
She tried to do what - so - ever!!
O my dear –

Since [illegible] we [illegible]
engage ourselves in playing 'house',
O my dear having been impressed all the women

that it was a woman, I've overtaken him,
so that I did not leave becoming one with me in embrace
Mahavagopala disclosed his identity
and having joined me awakened my sensitivities'



85 nitambam 86 skhalitam 87 Karihastam
88 Prasarpitakam 89 simha vikriDitam 90 simhaa
Karshitam

91 Udvrittam 92 upasritakam 93 taa sanghaTTitam
94 jantam 95 avahitthakam 96 nivesam

97 vilasaKriDitam 98 Urudvrittam 99 [illegible]khalitam
100 vihNuKrantam 101 sanchrantam 102 vikhanditam

91. సౌరాష్ట్ర

[illegible]

సరసుడని మెచ్చుకొందువు ఏవేళ
[illegible]
సరసకురావు యెంచక నన్ను దూరేవు [illegible]

[illegible]
కలికిరో! తిరుగా కాక సేతువు
వలమేల దేసేవు? వాలు వాలు పదివేలు [illegible]

[illegible]
వారిజముఖి! యేల వాడ వచ్చేవు? [illegible]

91. souraasTra

[illegible]
[illegible] navanita [illegible] paashaaNa
[illegible] [illegible]

sarasuDanu meccukonduvu eeveeLa nu
cakkera kemmovi yaana manduvu
[illegible]
[illegible]

[illegible] Bhakti [illegible] preema [illegible]
Kalikiroo! tirugaa kaakaseetuvu
[illegible] aalu [illegible]

[illegible]
[illegible]
[illegible]

"Indulgent Lord to the whimsical bride"

(91) "Pati Parihasam"

The hero who is teased by the constant changes in the attitudes and behaviour of his beloved comes forward to the gentleness that appeals to her passionate love for him. The sternness of the heroine in this lyric reminds us of the Ashtanayika Mahamaangai the chastened paramour of Kotravai, who happened to confront as a great admirer of the conqueror but not yielding to his advances perspired the end. Three lines

[illegible]

[illegible] is not at all possible to be truthful
[illegible] woman, what's the use of a [illegible] to work?

Your mind is very [illegible] like butter on one breath
and stone hard in another altogether alas [illegible] It is not at all

You go on admiring my sensibilities and awards
[illegible] me to drink of your sweet rosy lips
[illegible] next moment you express the anger against me
and with indifference to reach me you go on aloofness."

It's not at all

[illegible] that I am your soul full mate you show me disregard
with love knowing my yearning you pull me towards you
[illegible] young woman in another turn you make that for me
[illegible] with your stubbornness [illegible] a thousand [illegible] It is not at all

When you were in love you declared that I and you were one
and parted with me saying my [illegible] as Mahamaangai
[illegible] where you [illegible] ears to [illegible] other women
"Is this like lace, why do you slam our [illegible] rewards due?

It's not at all

92. సావేరి

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible] ॥ ఏమైన ॥

[illegible] ॥ ఏమైన ॥

92. *saaveeri*

eemaina neenandubooma veemokka y ntni bampave'
nama' ni vaaDina maaTalaka vaaDu raaDu manasu noccenu
॥ eemaina ॥

cakkanivaaDant yi vikaaDant sarasuDant vaani veegame
dakkancu koovale nani kondaru cakkera booma u
cikkulaceTTi yennennoo vaga u ceesi vaanipe ndu gaanaka
n okkate gaade yandaru veesaan yannaareeT maaTalu ॥ eemaina ॥

vinda u beTT vaani manasu virseemani celu u kondaru
mandulennoo? maayaennoo? mantanamentoo?
kanduva teesi kunTenagatte lenda renta eesina
y ndu mukhu' ni mooha mintintana raadu ॥ eema na ॥

ka ast vaanipai leeni nindalu gaTTi yinTiki raavaddanTiv
Palumaaru vaanitoo pooru vad lanTe valuka Jeesativi
ca apaadi ni k opa mintaku vaccenu telusukoo neeravaitiv
neeDaa
cehki muvva goopaalunakeDala seeya naa ceelagaadu ॥ eemaina ॥

"Erring beloved and the helpless confident"

(92) saamaanya - Duuti SamghaTana

The heroine here is of courtesan category She had a quarre with her Lord A messenger-maid who was requested to go as a med iator,chides the heroine for what all she did to antagonise her Lord

Whatever may happen, I wouldn t go there
send some other woman O my dear Dame,
f or what so ever you ve sp oken to him
he w uldn t be coming here, since, it pained him a lot
Whatever

That he is a charming person, a magnificent giver
and a man of very elegant and sensitive tastes
some sugary words hovering around are desirous
of soon winning him over entirely for themselves
praising him in many a way and showing eagerness
every woman gets exhausted, why so many words? Whatever

Serving him with feasts my girl, some women are hoping
to wean away his heart so that it lavishes only them
what with so many herbs and as much of sorcery
and as much of goodness as also of straightforwardness
knowing his weaknesses what soever was done by so many among
them, the mischievous women, in spite of all this, our fortune
our Lord's grace for you is in fact immeasurable, can't you be
contented! Whatever ...

You [illegible] him but in many a count
found fault with him and curtailed his visits.
Against repeated advice, you have
quarrelled with him and become angry!
Stubborn woman, your anger had brought
about all the harm, you are unable to know
Today for me to try to break the union
of that woman and Muvva [illegible] is next to impossible
Whatever ...

93. కాంభోజి

[illegible]
[illegible]
[illegible] ...

[illegible]
[illegible]
ముందు నేనెవ్వరి పొందెడబోదినో
[illegible] ...

వలపం దా కన్నీరు వెల్లువలాయె వేటి కే
వెంటి మోము జూచితినో తెలియ'
అలసి మువ్వగోపాలుడు అనిశము
[illegible]
చిలుక పగ సాధించెనే దీనిరెంచిన
తేరు తెలుపంచినో తెలియా? [illegible]

[illegible]
[illegible]
[illegible]
దా పాంగరిగిరో, ఓ తెలియా! [illegible]

93. *kaambhoofi*

[illegible]
mrokki veeDina raaDee ooceliyaa! [illegible]

[illegible]
kanala maaye nayyon! celiya!
[illegible]
[illegible] [illegible]

[illegible]
veladi moomu juucitinoo celiya!
alasi muvva gopaaluDu anisamu
[illegible]
ceetu leTuvanTivoo celiyaa? [illegible]

[illegible]
lenniroomulu noocinoo celiya!
[illegible]
naapaala galigiroo ooceliyaa! [illegible]

"The tale bearers - 'havoc'"

[illegible] swiya - saamaanya - Veraha - Vipralabdha

[illegible] machinations of some jealous women.

[illegible]

Misled I have been in my expectations,
misplaced is my sense of discernment dear!
Misled I have been, O dear, what shall I do!
Manvagopaala doesn't vas I however much my tired Misled

The Moon who is cool to every one has become now
a burning ball of fire above me, O my dear!
My hairpin broken earlier the unknown some pain
might now have resulted in this my loneliness Oh dear Misled

Seeing some inauspicious woman's face earlier
might have resulted now in my tears falling down
The teasing parrot has been wreaking vengeance upon me
I do not know at all how I have brought him up my dear Misled

I do not know what severe austerities have been observed
by those women who've never had a break from their beloveds
It has been my lot to have around, such unknown friends
who wean away the beloved further off my proximity" Misled

94. వరాళి

[illegible]
[illegible] ॥ ప్రొద్దు ॥

[illegible]
[illegible] ॥ ప్రొద్దు ॥

[illegible]
[illegible] ॥ ప్రొద్దు ॥

[illegible]
[illegible]
[illegible]
[illegible]
[illegible] ॥ ప్రొద్దు ॥

94. *varaaLi*

Proddu poodu nidura rudu polati neDabaas nadi modala
tadavu nipaapafaati daivamu paga saadhinceenamma!
॥ proddu ॥

Pralu konalu baar naflu manasu manasu nenasicaala
Tenalogenna cel mannanalu vinama notseeyaka ॥ proddu ॥

[illegible] pratimavalu
[illegible] gunaNkala [illegible] Iprasidal

[illegible] tammani muddabeTTi kaDagaanu
muDuva veravugaana nakaTaa
[illegible] Iprasidal

"Time stands still – when she is away"

(94) Purusha - Viraha.

Longs of loneliness suffered by the hero, an ideal husband, due to the absence of his beloved of extraordinary accomplishments and beauty. He turns spent by rumination over the pleasures of past meeting. The heroine in this lyric could be a Pararamaa, a woman who was wedded to another man or a Sumaanya, ie a courtesan.

-oOo-

Time doesn't pass off, and
sleep eludes,
ever since she is away from me!!

This wretched fate to what an extent has
[illegible] Time doesn't ...

Like tendrils branching off the creeper
[illegible] the hearts having intertwined,
with such a beloved's civilities
one rarely comes across and cannot but admire! Time doesn't ...

Like a perfect [illegible] with [illegible]
qualities and exceptional lovability,
such a luxurious beloved
[illegible] means to forget about [illegible] Time doesn't

[illegible]
and having kissed and joined me,
she [illegible] to show an [illegible] to be hugged
[illegible] Iprasidal
Time doesn't

95. గౌళిపంతు

మరచి వాడవు! యేమే? మగువ హా!
అరమర గలవాని అడుగరావటె యిపుడు | మరచి |

నీ [illegible] గురుతు నీవు [illegible] గురుతు
[illegible] గురుతు
[illegible] గురుతు
[illegible] | మరచి |

వెంది వేడు కొన్నదే గురుతు
[illegible] గురుతు
[illegible] గురుతు
[illegible] తావినదే గురుతు | మరచి |

[illegible] గురుతు
[illegible] గురుతు
[illegible] గురుతు
సందుకొని మరుకేళి సలిపినదే గురుతు | మరచి |

95. *gouLipantu*

maraci vaaDa la' yeemee? magava haa!
arimara galavaani aDugaraa taTe yipuDu | maraci |

nii LaKu neeboo vinadee gurutu nuraaT reevunanu
nilicinadee gurutu
goLLemu muTinadee gurutu
gulika gabbalu aapaman taa gulikinadee gurutu | maraci |

veladi veeDukonnadee gurutu
[illegible] gurutu
talayuuci navvinadee gurutu
[illegible] taanannadee gurutu | maraci |

paggaaTlu moovipai nunnadee gurutu
[illegible] gurutu
caluva duppaTi musukee gurutu
sandukoni marukeeli sal pinadee gurutu | maraci |

95. *The Rendezvous of remarkable memories"*

Heroine in this lyric is a woman making love out of wedlock a Parakiya. Reminiscences of housewife who had been graced by the Lord as a paramour are portrayed in this lyric.

• • •

[illegible]

[illegible] Does he seem

[illegible]

Does he seem ...

[illegible]

Does he seem ...

[illegible]

Does he seem ...

96. [illegible]

[illegible]

Sahana 35 Janyaha

[illegible]

96. *Punnaga varali*

[illegible]

Sahana 35 Janyaha Desya

[illegible]

[illegible]

[illegible]

[illegible]

No. 1 [illegible]

[illegible]

* * *

[illegible]
one's own exclusive possession?
Why have I asked my Lord at all
once again to go away?

[illegible]

[illegible]

[illegible]

the pleasing sweet south breeze
which makes one feel comfortable,
Appears now as it blows
[illegible]

97. కళ్యాణి

[illegible] | [illegible] |

[illegible] | [illegible] |

మదన శాస్త్రమునేను జదివినదాన గాను

[illegible] | [illegible] |

[illegible] | [illegible] |

పల్లవారి! వినవే! పలుదిక్కులకు నన్ను

[illegible] | [illegible] |

97. *KaLyaaNi*

Cinnadaana nee nee meru gaa gaa vee nammaa
kanchi [illegible] kaagiTa oniTa maneeru | Cinna |

vaddaka bemmani daaa sad Idu ceypeeru
mudu beeTTa bommaneera mudamatoo aadeda maneeru | Cinna |

madana saastramu neenu jadivina daanagaanu
satyaa Dani vaanitoonu sarasamugaaDu maneeru | Cinna |

mee pandi paanpa pani manasu nemmadi [illegible]
alamu ranjita paadesi nammikato hammanDa maneeru | Cinna |

pattu [illegible] vee' paNutu [illegible] nanna
[illegible] Dani [illegible] paamato [illegible] maneeru | Cinna |

97. *"Coaxing an artless young bride"*

swaya - Mugdha - Visrabdha NavooDha

A new young bride who is very shy and not much acquainted with the art of love but she is very anxious to follow the advice universally given by one and all to join the Lord of all Muvvagopala

• • •

Immature I am, I know nothing,
shyness overcomes me, dear!
All young girls ask me to stay put,
in Kanci Varada's embrace! Immature I am

They instruct me at length to go about
and approach him,
and advise me to offer kisses
and fondle him with pleasure! Immature I am

I am not acquainted at all with the rules of game of love
with him such a compassionate one! They want me to
carry on!! Immature I am ...

On a bed of jasmine buds with a steady and peaceful mind
they want me to rouse his heart and be in union with him!!
Immature I am ...

Listen O devoted-hipped one! I am advised by all women
to join the Lord of all, our dear Muvagopala Immature I am

98. సౌరాష్ట్ర

[illegible] [illegible]
[illegible] [illegible] తోడి [illegible] తోడి

వెలుపుని యెదురేగి వెలగించి తోడి దెచ్చి
[illegible]
కలువల రేనితో కలహము ముగియించి
[illegible] తోడి

[illegible]
[illegible]
[illegible]
[illegible] తోడి

[illegible]
అక్కరో! పిగ్గింత లేక ఆ వేళ నీవి వదలించి
[illegible]
[illegible] తోడి

98. souraasTra

kaLa kuase navvaavaa naagunDeballa tallu manenee
ceeDaroo naasaamvadda ceeri maTaDee Tantaaro (kowDi)

celavuni vedureegi celagu nuTooDadeeri
gavamu pani gaada maadi kastaara naamamee didi
kalavala nenuto kalahamu maagavaa
caluva capparamaayo meemu sarasa maaDee Tantaaro (kowDi)

vanuu sibbaaDu pulTi vintagaa sommaaDu beTTi
burusu ramaaDu pulTi pondugaa turaayi cekki
sarasani mee vaaDu saare saareku muddu beTTi
guru kaamuDaayaa nimma gumma paaku nee Tantaaro (kowDi)

mrokkiveeDu kaani vento mee hamuna muddu beTTi
akkaraayi yuggaTa neka aaveela nuvvaDaanu
makkuva mura madana mandira raayanilu ceesi
cakkani muvvagopala saamuto ga asee Tantaaro (kowDi)

98. 'Day - break punctuating 'eternity'"

Parakiya - PrauDha

A wedded woman making love out of wedlock to a paramour like Muvvagopala, By the time she was one with the Lord, the Cock crowed

• • •

There the Cock crows alas and makes me
miss a couple of beats in the heart"
O maid within a short while I've met
my Lord and had a hearty chat There the

Having welcomed and brought in my lover
applied sandal paste to neck and touched up musk-beauty mark
given a go-by to the argument with the moon
and as we start flirting in the cool shaded bower! There the

Adorning his tuft with flowers and rare jewels
winding a silk garment and fixing a crown piece
looking at his lips and offering kisses often,
by the time I started pressing his bosom with mine! There the

Having folded my hands and supplicated, and
laid kisses on his lips with passion
[illegible] shamelessly having loosened the waist-band and
with rising desire made the Chief of Cupid's castle reach home
by the time I've been one with my Lord Muvvagopala. There too

99. ఆనందభైరవి

పూచిన తీరు వలనే సుకుమారుడిత దరి [illegible] మెల్లనే యేలవే
[illegible]
దాచక తెలిపినానే తరుణి [illegible] యీవేళ | పూచిన |

[illegible]
[illegible]
[illegible]
యెక్కువ ప్రొద్ద గనుక తెప్ప తగినదేమి
[illegible] | పూచిన |

[illegible]
[illegible]
[illegible]
[illegible]
తరుణాన్నైనా గాని అలసిన [illegible] యీవేళ | పూచిన |

[illegible]
[illegible]
[illegible]
సొరెకు నారీతి నీవె యోడువుగాని
సరస రతులను వలదు సుమీ! | పూచిన |

99. *aanandabhairavi*

puucina taara va enee sukumaaruDita Dari cuuo
mellanee yeelavee
eecakanee taanu yipuDama nutaana
daacaka telipanee tarunii [illegible] yii veeLa | puucina |

[illegible]
[illegible]
[illegible]
[illegible]
[illegible] Pallavi

[illegible]
[illegible]
[illegible]
[illegible] Pallavi

[illegible]
pireevu sumu!
[illegible]
[illegible]
[illegible]
[illegible] Pallavi

99 'Grooming a bride how to entertain the Lord'

saamaanya - sakhi - Upaalambhana.

The confidant advising a heroine of courtesan type how to make love to such a delicate and elegant lover like Lord **Muvvagopala.**

• • •

but like a [illegible] that has [illegible] seems that he is
delicate,
have a look and [illegible] your [illegible]
Without teasing and at [illegible] without
[illegible] anything [illegible] Lord! Last like a

You may sport of the [illegible]
but take care not to press!
You may plant kisses on the mirror like cheeks
but take care not to bruise
You may place your [illegible] on his bosom but
beware of not hurting him with your breast peaks
Since you are mature what is there to be told
[illegible] to understand [illegible] here and now! Last like a

You may spend time fully occupied with the secrets of game
of love
but let you not err on talking too much.
Getting angry with you, let him say anything
bear it, but don't lose your temper!
You may comb your shining hair and don flowers on it,
but don't try to extract anything
However much knowledgeable in the ruses of game,
and however much fit you may find yourself, now! Just like a ...

In your flirtation with Muvvagopala
desist from scratching him with your nails
knowing as well as you may fondle as you like,
but be careful not to hurt him!
After becoming an adept in the essence of love
You may behave like me as often as you like
but don't try to show off during battle 'love game' Just like a

100. కాంభోజి

నోరెత్తవెరి నమ్మా! ఓ వెరియ! నే
[illegible] ॥ నోరెత్త ॥

కరికిరో మోవిపై కాయక నిగ్గులతోను
[illegible]
పలనె నొప్పుకొని పలికినందుకు విడు
[illegible]
వెలు అడిగితేను నవ్వులకని వారితో
[illegible] ॥ నోరెత్త ॥

[illegible]
[illegible]
అదరి వచ్చిన కోపు మడచుక మెల్లనే
అదిమేర కాదంటినే అందుకువాడు
అదరించితేనాకు యిది యేమో నోయని
యరచాకు పామెత యిట్లు వానితోనే ॥ నోరెత్త ॥

[illegible]
నను తెమ్మో విమ్మనవే అందుకు వేను
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]

100. *Kaambhooji*

[illegible] ta naTi nammaa [illegible] ya' [illegible]
vara vaarandaru vaTee [illegible] maari | [illegible]

[illegible] pai kaTaka [illegible]
[illegible] vaccenee! andakuloo[illegible]
palane [illegible] kinandaku vi[illegible]
Dulki rantulu jeesenee! aasuddulu
[illegible] navvalakaru [illegible]
[illegible] ninee | [illegible]

[illegible] bedaraleka nu[illegible] lattukat[illegible]
gadasi [illegible] [illegible]aneee andakaneee
adari vaccina koopa ma[illegible]aka mel anee
adi [illegible] kaadanTinee andaku vaaDa
adanoutee naaku yid[illegible] [illegible]
varaTaaku saameta vaTu vaanitee nee | [illegible]

[illegible]amma galamupai vaDempa rasamuta
nanu ken[illegible] [illegible]anee andakaneee
enava vaccina vaani manasu [illegible]
[illegible]aTa
[illegible]
[illegible]
[illegible] | [illegible]

100. "Beloved considerate to the defaulting lover'

swiya - PrauDha - Gurumaana.

A devoted wife's husband was having clandestine activities but when she questioned him about it, he tried to snub her by acting rude. but her tact and patient manipulations in the art of love brought him round

• • •

I had no words to say after that. O my friend!
that I will be ashamed if all and sundry hear!! I had no

My dear, carrying collyrium stains on lips
my beloved returned home. When I felt hurt and spoke
he got provoked and raised a hell
On being enquired by the maids,
I replied hiding the truth that
it was all in fun my dear! I had no

With red paint on forehead, without fear or shyness
he came abegging for an embrace. For that matter
controlled my anger and mildly told him that
it was not proper for him, but
if he shouted at me, I wondered what would be
my lot like a plantain leaf torn by the pointed thorn! I had no

Listen my dear, with the red stain of
the betel juice on the neck
he came abegging my red lip,
that it was not a great thing to hurt
one who came to join me. When I remained quiet
he behaved like a changed man, joining me as of old
for it was mavagoopaah, with all my due deference! I had no

103. [illegible] 104. [illegible] KruDaam. 105. [illegible]
106. [illegible] 107. SakaTaasyam
108. gangaavataraNam

101. ఘంటారవము

[illegible]
[illegible]

[illegible]
[illegible]

[illegible]
[illegible]

[illegible]
[illegible]

101. ghanTaaravamu

ee [illegible] vammaa [illegible] kommaa
[illegible] [illegible]

UnnacooTa nunDa[illegible] Oragupa[illegible]
annahaaama leeda aanabaa u teene ceedu [illegible]

[illegible]
[illegible] maava [illegible]

[illegible]
[illegible]
[illegible]

101. 'Beloved awaiting the Paramour'

saamaanya - Viraha - Vipralabdha.

A [illegible] in love with the Lord suffers from the anguish of love until she meets her Lord.

* *

Why have I fallen in love my dear
how can I get over all this, O maid

I didn't know that it would take this turn,
With Cheluva Raaya of Yadugiri Why have I

I'm not allowed to be wherever I am
I'm unable to lay myself down more than once!
denied food and edibles even honey becomes bitter!
Why have I..

Anything good is a taboo even jasmines are like thorns,
uncontrollable is passion heaving heavy long sighs often!
Why have I ..

Thoughts always remain with him
and threshold is the place where I stay,
with Cheluva Raaya who is the same as manmaga upaasa
who met me a number of times!!
Why have I ..

102. మధ్యమావతి

నన్నలాయె నా మనసు నన్నలాయె నేడు
నన్నలాయె ప్రాణేశుని మువ్వగోపాల ॥నన్ని॥

నిద్రి రానేరాదు వాడిన మొగ్గ నేడాయె
నిద్దురకొప్పు రెప్పకును నీ చేయునన్నదాయె
నిద్దురపోక్కలి నొక్క మధిమిక్కొన్న దిన్నలాయె
నిన్నటి కమ్మారి బోట్ల చారి నేటి పొడకి పరుచ్చదాయె! ॥నన్ని॥

పిలిచి పిలిచిన జడపేలు పొగోడ దోయి
గరిత యెవతె నీమోవి గంటి జేసెనోయి!
మురమున గబ్బిలపోలు మన్న మీ పై లేదోయి
మనసేల వేసెన్న మగవ పేరు దెలియదోయి ॥నన్ని॥

ఎంత చిగురందము మేన ఎంతెన్నతయుగా నోయి
చలువ వన్నెటి వాపన తేడవోయి
ఎంతయుంటి వాసెలే కంటియున్న వాడవోయి
మనుమగ మువ్వగోపాల నీ పనులు చక్కనోయి ॥నన్ని॥

102. *madhyamaavati*

Calanaave naamanasu calanaave neeLu
Calanaave praNeesa Saanti muvvagoopaala! Cala

Vaddaki raaveemo vi vaaDina mogameeLadooy?
nuddara kannu reppalanu nanDiyunna looy!
nuddampu lekkala nokki muddiLu konna devvatooy?
diddina kastoori boTTu cedare del seninka de pamooy! Cala

Viraboo TTina laDavreeLu soga seDadooy
garita yevate nanooy ganu Jeesenooy
vorapuna gulbala poTu lunnam dra leeDa looy?
marugela Ceseevu magava pooru de upavooy! Cala

Ta ucani gandhamu meena paNatevvate - vaad nooy
Vee yunnV ennvale kaasovunna Vaalbavooy
Ta umaru muVVagoopaala nuvagalu delisenooy! Cala

102. *"Tell-tale marks of His secret exploits"*

saamaanya khanDita Vakrokti garvita

A courtesan love taking her lover to task for having had an affair with some other woman.

* * *

It's cool and peaceful in my heart,
it's cool and peaceful today!
It's cool and peaceful O Lord of my life
my master muvvagoopaala!

It's cool..

Why don't you approach me, why is your face so there?
Haze of sleep is lazily hanging over your eyelids?
who is she that has pressed and kissed your glossy cheek my Lord?
the secret behind the displacement of the musk-beauty mark is getting revealed!!

It's cool..

Whose is the glamour of a lotus caused by the lashing of plaited hair, draped in flowers?
Who is that sexy damsel who has sucked a tasty dent on your red lower lip?

Whence are those impr nts of pressure from pointed breasts on your bosom?
Why do you hide? Why don t you tell me, what is the name of the dame my Lord!

It's cool..

Who is the worthy woman, that has applied sandal paste, on your body?
Whence have you been drenched in those fragrances of rose water?
Were you not moving with me, as though you had been love-smitten?
how many times muvvagoopaala do I come to know your pretentions?

It's cool .

103. కాంభోజి

ఎలిగింత లయ్యెర నాసామి కక్కలిగింతలయ్యెర
ఎలిగింత లయ్యెర కలికి విజయ రామన
మలిక వన్నుసీ పంచి మొనసి నొక్కకు మళ్ళీ ॥౧॥

కురులు కూడని చిరుత పరువాన వన్నుసీ
పరులు మరులు జేసి నన్నలయించుచు
విరజాజి శయ్యపై మరుని మంత్రములంచే
పరిపరి పగలింత పలుకు నాదవి నొక ॥౧॥

వలువ వేరని లేత వయసున వన్నుసీ
చలుకులనే పొక్క జల్లి కళరేపుచు
మేనసొలు దూసి పొకమొడిలోపలచెయ్యివేసి
చలగి ఎలిగింత సేయకయ్యెలా మ్రొక్కే ॥౧॥

అక్కర తెలియని అరవిరి ప్రాయాన
దక్కిన దయవానిలో తప్పు మ్రొక్కులు మ్రొక్కుచు
పక్కలోని పవ్వళించి బాసలన్నైన జేసి
యక్కున జేర్చి లోపాదయ్యెడు నొక్కేనా ॥౧॥

103. *Kaambhooji*

gilgilata [illegible]veera naasaami sakkiligita [illegible]veera'
gilgilata [illegible]veera [illegible] Vijaya raaghava
[illegible] [illegible] [illegible] [illegible] gilgilata

[illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] [illegible]
[illegible] Sayyapai [illegible] [illegible]
[illegible] [illegible] [illegible] [illegible] gilgilata

[illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] gilgilata

[illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] gilgilata

103. *'An artless young bride to an adroit lover'*

saamaanya - Mugdha - NavooDha

An innocent and new young bride of courtesan category having her first meeting with her lover — here — king Vijayaraghava Kshetrayya composed this in Tanjavur Court

• •

I get tickled inside my ribs, O my master
I get tickled inside my ribs!
What a tickling sensation, O Vijayaraaghava
stop pressing the tip of my budding breast
with your pointed teeth again and again!

I get tickled...

Immature I am with unkempt hair
having pained me and with your sport having made me feel
fatigued,
[illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] [illegible]
my ears like honey repeatedly ! !

I get tickled .

my budding age not knowing what exactly I want.
[illegible] most obedient [illegible] bowing down to me as I were
[illegible] laid down in my bed and I made my mind up [illegible],
as [illegible] pulled me to your bosom and I press the [illegible] and my thighs
I get tickled..

104. కాంభోజి

[illegible]
[illegible]
[illegible] రారా

[illegible]
తగియున్నది మరుని చిలుకరా!
[illegible] మరులోలుకురా! దాని
[illegible] రారా

సుంద గమనము పేరు జెందెరా ఆనెంత
యందము జూచి పైకొందువు రారా!
సందమురాదిక సుందరాకార మా
[illegible] రారా

[illegible]
శ్రీలోల నీకే పూలమాల గొన్నదిరా.
[illegible]
పాలయేలరా? తడవేల చేపెదవురా! రారా

104. *Kaambhooji*

raa raa' maavanTiki raatiri nanu [illegible]-raama rammanna raa'
[illegible] raa maarumaru [illegible] [illegible] [illegible]
[illegible] nanugoon maru [illegible] unnadi raa raa raa

[illegible] [illegible] [illegible] [illegible] [illegible] [illegible]
tagiyunnadi maruni cilukuraa
[illegible] [illegible] maru [illegible] [illegible] daani
[illegible] [illegible] [illegible] karuNa [illegible] raa raa

mandagamanamu peera lenderaa aa nerata
vandana luu- paksinuvaaraa!
candamugaadika sundaraakaara maa
sundarangu nu kedira cuuta cunaadiraa

Raa raa

baala paanpana viralu paraci vannadiraa!
Sraavala nukee pualamaala gonadiraa
vaalgaruloo calameelaraa? mavvagaa
paa a vee araa? taDaveela coesedavaraa

Raa raa!!

104. *Solicitation through a messenger-maid"*

Dooti sangeeTana (Messenger maid)

Here the heroine is a Vasaka sayika one who has decorated her house and herself and while expecting the Lord's arrival she sends her maid as a messenger who speaks to the Lord about her mistress and her message of love

• •

Come to our cottage to spend the night
Our mistress has invited you!

Come our charmer has sent you messages
several times, of her love for you
wake up she wants you waiting for you as
eternal spring of love surges!

Come to our ...

She is a sheet of shining gardens and
Cupid's parrot your fitting sweet heart
upon you as her charms are spread to,
there is compassion in her looks!

Come to our ...

She is admired for slow gait her beauty
must be witnessed to be overpowered
It is not proper for you Prince Charming
to make our Princess wait for you!!

Come to our ...

the young bride has spread O Lord, a bed of
blossoms holding a floral wreath;
Why must you be so
stubborn with her and why this delay? Come to our ...

105. మోహన

గడియ గడియకు మనవి గలదటవె కొమ్మా!
పడతిరో నా మనోభావ మెరిగిన దొరకు ॥గడియ॥

కలనైన కలవరింతలనైన దనవామ
ములె గాని వేరొకటి తలచదని తెలిసి
కరుణాలమ్ము నన్ను గారవించిన విభుడు
తలిరుబోణిరో! తాని దయజూడవలె గాక ॥గడియ॥

యుడిజాసి నన్నుత డన్నదున్నది లేదు
పడుచుదనమున దనపాదముల గతియనుచు
పడతిరో! యొక పట్టుబట్టరాదు వచ్చిన
పిదపరాదని మంచి సిరము గలిగిన దొరకు ॥గడియ॥

అలపాటలను మరి యిన్నిటను నెరజాణ
మేటి యో తనకొకరు పాటలేరను మ
మాటి మాటికి నన్ను మరుకేళిలో దెవగి
పాటించు మువ్వగోపాలునకు నికమీద ॥గడియ॥

105. *moohana*

gaDiya gaDiyaku manaVigaladaTave komaa'
paDatiroo naa manoobhaava menginadoraku ||gaDiya||

Kalanaina galavarintaa naina danapaama
mule gaani veerokaTi talacadani telisi
karunaalamu nannugaaravincina vibhuDu
talirubooNiroo! taane dayajuuDavalegaaka ||gaDiya||

[illegible]
[illegible]
[illegible]
[illegible] gal[illegible]

[illegible]
[illegible]
[illegible]
[illegible] gal[illegible]

105 *'Perfect mutuality and frequent solicitation'*

saamaanya - soundaryagarvita

A heroine of courtesan category who is proud of her own beauty and charms asked her confidants why should she go on supplicating to Lord Murugapperumal every stage

* *

Should every hour pass off with a humble supplication?
Woman to my master who knows my predictions well?
Should every ..

Would I go on dreaming about or talk about in sleep
knowing pretty well that I think of no other name
and he has for that, forever has he not favoured me?
Cultivated me, should he not bestow his grace on me?
Should every ..

Never away from me, he had never been alone
Vanity or pride should never make one take a stubborn stand
Time has taken one should never relax from the same
Let alone he is a chief with a title to his credit?
Should every ..

Seeing that I am well versed in all the arts, games and lyrics
having no one else comparable to me, to one who used to treat me
unequal terms with himself in sport of love
O such a dear master, muvaa koopaa, hereafter
Should every ..

106. మోహన

[illegible]
మక్కువ దీర్చరా! మా మువ్వగోపాల!
[illegible] యేమిరా! [illegible]

[illegible]
కమ్మని వాతెర కందిన దేమిర
[illegible] [illegible]

[illegible]
తిన్నని పలుకులు పలుకవ దేమిర
[illegible]

[illegible] మువ్వగోపాల! [illegible]
మనమున నిన్నేనమ్మితి జాల
మారుబల్కకున్నానది యేల? [illegible]

106. *moohana*

[illegible] vadeeli [illegible]
makkuva deerchara maa muvvagopala!
[illegible] yemira [illegible]

[illegible] deemira [illegible] deemira?
kammani vaatera kandina deemira
[illegible] [illegible]

[illegible] gammeedeemira [illegible] [illegible]
gaareedeemira?
tinnani palukulu balukavadeemira
[illegible] [illegible]

[illegible] muddula muvvagopala! [illegible]
manamuna ninnee nammiti jaala
[illegible] [illegible]

166. "Lover who is shying off"

saamaanya - Atripta - PrauDha

Her nayaka here is a courtesan type well versed in arts of love and is of unsatiated passion. While she was expecting a longer course of sport of love, the hero appeared to have completed the game in haste and feel exhausted. She countermands him to further sport

* *

If a single sessioon of enjoyment
evokes in you such a posture like this,
I wonder what sort of sport is this?

If asingle..

Feel my longing O muvvagopala,
having been enchanted you look so very charming!

If asingle..

Should traces of fatigue show after on your face?
O my charmer, should your bosom tremble?
Why should your lips set to retain that red tinge?
Your hands and feet continue to be faltering my dear

If a single..

Should a haze of sleep hang over your beautiful pair of eyes
Why should beads of instant sweat roll down your neck?
Why do you indulge at all in straightaced talk
are you in your senses, or out of consciousness?

If asingle..

O my charming muvvagopala Lord of Inapuri
today you have enjoyed with me very intensely
my faith in you abounds beyond limit in my heart
Why don't you respond at all to my hearty talk

If a single..

107. మోహన

ఒక్క గడియ కే యీలాగైతే యిదేటి పదవే
గక్కున మాటికి అక్కరదీరగ
పక్క బోనేమో ఓ భామామణిరో! | ఒక్క |

సన్నజాజి పొదరిళ్ళు చేకూరేవేమే? చన్నులు పయ్యెద గప్పి వేమే?
తిన్నని చూపులు చూప వదేమే?
నన్ను మంచి మాట లాడ వదేమే? | ఒక్క |

పదములు తడబడి నడిచే దేమే?
పాటమాట లాడ నో రాడ దేమే?
తనువున వెమటలు జారే దేమే?
తరుణిరో! పెదవులు తడిపే దేమే? | ఒక్క |

మదనుని కేళికి బదరే వేమే? మనుతరీర ముర్దియు వేమే?
వెదకి భయంబున జూచే వేమే? మదుపుటీయ చయ్యాన రచేమే | ఒక్క |

ఉన్న తాపనను వుండ వచేమే? కన్నుపాయను కరిలే దేమే
వెన్నుడు మువ్వగోపాలుడు తలియగ
వెంటే మనకది భయ మేమే? | ఒక్క |

107. *moohana*

okka gaDiyakee yilaaga tee yideeTaghanamee
grakkuna maaTiki akkara duraga
pakka booreemee o bhaamaamaNiro! | okka |

sannampu pa uka a pal keeveemee ? cannulu
payyeda gappe veemee?
tinnanu cuupulu cuupavadeeme?
nannu manci maaTa LaaDa vadeemee? | okka ||

padamu a toDabaDi naDeedeemee?
paaTumaaTa aaDa noo raaDa deemee?
tanuvuna cemaTalu jaaree deemee?
taruNiro pedavulu taDipeedeemee? | okka |

[illegible] mudanur [illegible] bedaree veemee? [illegible] ra

muddiya vadeemee?

[illegible] vamana [illegible] maD [illegible] pa

[illegible] ka

unnata [illegible] anana [illegible] undava [illegible] kapoopraayamu

kadilee deemee?

[illegible] u [illegible] vag [illegible] pranal [illegible] tel [illegible] aga

[illegible] manakat [illegible] bhavamaina?

107 "Encouraging the exhausted beloved"

swiya – Madhya – Abhisaarika.

A [illegible] and her [illegible] and having a tryst at an appointed place, the confidant chides the heroine for the [illegible] in the game of love.

* * *

[illegible] pass

[illegible]

As soon as the langur has been satisfied

[illegible]

Why do you mutter in warbling tones?

[illegible] upon the very [illegible] breasts?

Your looks do not extend facing straight at me!

Why don't you enter into a sweet dialogue?

[illegible]

Should you be [illegible] steps while walking?

Why don't you open your mouth for talking?

[illegible] sweet [illegible] down your [illegible]?

[illegible] should [illegible] your lips?

[illegible]

Why are you [illegible] pulse spent?

[illegible] so frustrated and [illegible]?

[illegible] your [illegible] hearts [illegible]?

Your head does not [illegible] beat

[illegible]

[illegible] when [illegible] are [illegible] a moment

[illegible]

[illegible]

[illegible]

108. ఖండె

ఫలమింక యేమి కద్దు? భామరో? చాలు
[illegible] పొందువద్దు ॥ ఫలమింక ॥

నెనకి వానితోనే కూడి జేసితి నెనరు
[illegible] యీరీతి
[illegible] దినదిన మీవారు
[illegible] కాదనక పొరు ॥ ఫలమింక ॥

[illegible] వాడికు [illegible]
రామా వాడిందు రాదలచితే రానిచ్చేదిగాదు
యేమో నాకు కాయా పాయా యింకనవిలేదు
[illegible] ॥ ఫలమింక ॥

[illegible] కూడినా [illegible]
[illegible]
[illegible]
[illegible] ॥ ఫలమింక ॥

108. *KhanDe*

phalamunka yeemikaddu? bhaamarou caala
palukeela maamuvvagapaala pondavaddu ॥ phalamunka

nenaki vaanitoo neekuDi jesiti nenaru
Canavalenicciti vanti ca ameTi aa yudeeru
vanajaaksi vaani kousaramai dinadina mrporu
kaadanna vaareemaanaa kaadana poru ॥ phalamunka

vaamaakshirou! vaaDuDaku vacceemanasu leedu
raamaa vaaDindu raada acitee raanicceed gaada
veemaa naaku kaayaa paayaa yinkapanileeDu
bhaamaa naamanasu vaani pai naaku vaDapoedu
॥ phalamunka ॥

[illegible] lutaa maTa [illegible]
[illegible] seyaa naamanas [illegible] [illegible]
[illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] [illegible] [illegible] phat[illegible]

108 'His pre-occupation and her frustration"

saamaanya, Kalahaantarita

The heroine in this lyric is of courtesan type and one who has had a quarrel with her hero who is of undependable love habit. She sympathises for him but is angry with his wayward nature

* * *

[illegible] [illegible]
Enough, no more talking;
I don't want any [illegible] with Aru[illegible] [illegible]

[illegible] sought after him and having joined I've developed
longing for him
while the swing favours here my dear how could stubbornness
succeed?
[illegible]-eyed one only for his sake goes in the [illegible] draw
[illegible] who have witnessed and heard, would [illegible]
Is there.

[illegible] he has no [illegible]
[illegible] he wants to come here would I abuse him?
[illegible] that day [illegible] serves no further cause
[illegible] mind not [illegible] entertain him at a [illegible]
Is there.

[illegible] sweet [illegible]
without making a [illegible] my heart turned into a stone
[illegible] that day [illegible] waiting for him
strange are the ways of [illegible] [illegible] [illegible]

109. సౌరాష్ట్ర

[illegible]
[illegible] కలిగిన మువ్వగోపాల దేవా | నావల |

[illegible]
రారా నిను దైవము మారుగ జూడలేదో?
[illegible]
[illegible] | నావల |

[illegible]
[illegible]
[illegible]
[illegible] | నావల |

[illegible]
వేడుక చెల్లింపలేదో? వేడుకొన లేదో?
[illegible]
[illegible] మువ్వగోపాల యిందిరపతీ | నావల |

109. *sauraasTra*

naavala daDuku eenaTi kaigani galavaa?
[illegible] kaligina muvvagopala deevaa! | naavala

[illegible] kaligee naa kiravani vuNDaledoo?
[illegible] nu daivama maraga JuuDa Leedoo?
[illegible] gasara kommani vuDemiya leedo?
[illegible] tappu naDuvaga daaLanangaaka | naavala

[illegible] na naameenu ni kammu konnadaana gaadoo?
[illegible] duraka neenu tam nunDaga leedoo?
[illegible] lokkaTigaadoo? [illegible] leeka [illegible]
[illegible] muri neeDu veeree naDucu konnadigaani | naavala

[illegible] vunna d namanu guuDi vunDaga leedoo?
[illegible] leedo? veeDukona leedo?
[illegible] pal[illegible] vunna d[illegible]nu gaadoo?
[illegible] dappimaa muvvagopaala! [illegible] | naavala

109 "beloved s prayer to the lover looking aside"

Parakiya – Tarunna – Madhyama

a wedded woman making love – out of wedlock to a paramour like manvagapaa asks the lord whether there was any discontent caused by her immature behaviour

* * *

Is there any hasty action ever, on my part?
If so, name the manvagapaa O my dear Lord" Is there any

Did not ask for your embrace to be my refuge?
Did I not place you on a pedestal as my God?
Did I not beg of your love offering you total devotion and not
except that I did not remonstrate when you went astray?

Is there any ..

were we not together when we lived with each other
Did not fall I your pleasures and supplicate to you often?
was not serving you very faithfully like a bond maid
except that because of your improprety it was come to this pass?

Is there any ..

110. సురటి

[illegible]

[illegible]
మమతతో సరసంపు మాట లాడేవేళ
[illegible]
[illegible]

మమదవి వాని పైకొని నేను నెనరున
[illegible]
[illegible]
[illegible]

[illegible]
తరాకు వంటి పాదము లొత్తెవే
తెలియపెట్టిన మందు తలకెక్కినాపక్క
[illegible] [illegible]

110. suraTi

evariyala duDuku maa viddarloo sakhyaa
[illegible]rimpu mammaa' maavidhamu delis[illegible]pDu evari

[illegible] bangaaru mancamuPai naddaru caa[illegible]
mamata loo [illegible]rasampu maaTa laaDeeveeLa
[illegible] [illegible] peera [illegible] [illegible]aDu [illegible]agaak [illegible]pa
[illegible]ma [illegible]eka naadu [illegible]aDak [illegible] [illegible]aammaa evari

[illegible]anuDanu [illegible]aan [illegible]aikon[illegible] [illegible]eens [illegible]
[illegible] [illegible]ha [illegible]dana [illegible]ammuca [illegible]unDeeveeLa
[illegible]aakaang [illegible]ratikiTi [illegible]anula laaNa [illegible]anaga
[illegible] [illegible]aDanTi [illegible]saga [illegible]arinati [illegible]amma' evari

[illegible] [illegible] [illegible]ag [illegible]paalu [illegible]aasi [illegible]anupai[illegible]alene
tauraaku vanTi paadamu lottee veeLa
[illegible]eva pettina mandu talakeKK[illegible] naapakKa
[illegible]rimpaga [illegible]anTi [illegible] evari

110 'Quarrel with reference to the other woman'

saamaanya – Madhyamaana.

A courtesan beloved getting angry with her Lord for his impudences and public expression of praise to another woman's beauty and charms, confesses to her confidant maid her position in relation to her Lord's treachery, was the cause for the current ill and asks her to sift and locate the fault on either's part.

***

On whose part between us both has there been any fault my dear? [illegible] [illegible]se [illegible]eate knowing our natures well?

On whose part..

On the golden couch, O maid, when both of us were engaged in
frivolous chatter of love-making with affection for each other
when he addressed me by the name of the other lotus-eyed woman
with unbearable anger I lashed him with my pig tail - whip!

On whose part..

His strength when I tried to overcome
by battering him with my passion-packed breasts
having heard him paying compliments to the golden-hued woman
I enhanced my part of game to hurt the intended steps!

On whose part..

As if out of when I joined muttering upaala my dear
while I was pressing his delicate part of feet with devotion
his loud praise for the other woman
even during his sleep with me made me bite him! On whose part

Heroine talking to the maid, a maid is

111. నవరోజు

[illegible]
ఏకాంతమున నీమాటలు విని
[illegible] | నీకన్నా |

[illegible]
[illegible] | నీకన్నా |

[illegible]
[illegible] | నీకన్నా |

[illegible]
[illegible] | నీకన్నా |

111. navarooju

nukanna naamogaDee meelu nupaada maana
eekaantamuna numaaTalu vini
[illegible] | nukanna |

[illegible]
[illegible]

[illegible]
[illegible]

[illegible]
[illegible] | nukanna |

111 Frustration with the platonic paramour"

Parakiya - ParooDha - Atripta.

A married woman making love to a paramour like Muvvagoopaala not satisfied with his love-making pronounces that she would rather prefer her husband to him. It may not be far-fetched, somehow, if an altruist artist like our composer Kshetrayya might have had an encounter with such a heroine.

• • •

Compared to you, I would rather have my husband
[illegible] Compared t

How [illegible] from behind closed doors
This is [illegible] for me now to see you face to face
[illegible] with whom I shall share it?
What in adventure today enough with it away with the
Compared to ...

My plight is like that of a parrot
Who prowls on a cotton fruit,
[illegible]
[illegible] Compared t

Sleepless nights I spent for you
[illegible] thrown in water
Time fleets away,
[illegible] Compared t

112. ముఖారి

[illegible]

ఒడి మీద నుండగ పడతు అందరు రాగ
పడిళ లేని పోయినదే వలపు లేని దానవా?
[illegible]

తెలియ జాచితె నీకు దృష్టి తాకే వంట
తలు పొర జేసినదే తలపు లేని దానవా?
నలుగురిలో నీతో నవ్వ రాదనుచు నే
[illegible]

[illegible]

112. *mukhaari*

[illegible]emiraa varada n[illegible] moom[illegible] cinnab[illegible]yinad[illegible]
[illegible] manasu nu mar[illegible]su preema nin[illegible]h yundaga [illegible] emiraa !

[illegible]D[illegible]ma da nanDaga paDaTu landaru raaga
[illegible]Dagaa leec[illegible] p[illegible]yinadee va apu[illegible] een[illegible] daananaa?
m[illegible]D[illegible]omma leelaraa naaya[illegible]Dapakattecee vaaku
m[illegible]Dupaa[illegible] namp[illegible]nadee mamaa leen[illegible] daananaa? [illegible] eemiraa !

te[illegible]va jude te nika drsti taaku nanTa
t[illegible]pa[illegible]ra jeesindee talapu leen[illegible] daananaa?
na agari[illegible]o ni bo[illegible]nay[illegible]a raadanucu nee
nilu[illegible]cerav[illegible]cinadee hitavu leen[illegible] daananaa [illegible] eemiraa !

g[illegible]nuDa[illegible] mava goopaaluDanu kanc[illegible]ada'
[illegible]ee [illegible]nna t[illegible]raka yang[illegible]nidee [illegible]naru leen[illegible] daananaa?
[illegible]naru ve[illegible]ams pak[illegible]ni[illegible] [illegible]na [illegible]ntaga ratu[illegible]a
p[illegible]ag[illegible] [illegible] mara[illegible]nadee prayama leen[illegible] daananaa [illegible] eemiraa !

112. "Misunderstanding the beloved's sincere actions"

Here the heroine is a Parakiya, a woman taboo[illegible]ed from making love to anyone other than the legitimate husband - the hero is also very much in love with her, but some of her actions when does not caused some misunderstandings, which she is trying to explain.

• • •

Why my dear Varada your face is crest fallen
When my heart and years both are full of love? Why my dear

When all the other women came there dear
I rose from your lap and went away from you
Should I be taken to have no love for you?
Why do you knit your eye-brows my dear
I sent you folded betel leaf through my maid
Should you take I was lacking in affection? Why my dear

That open staring at you by people
may inflict evil eye upon you,
If I kept the door half closed my dear
Need you surmise that I don't think about you at all?
I [illegible] pour[illegible] laugher with you

When all the others were watching us would cause malice
I just started leaving for home instantly
Should you feel that I did not love you at all?

Why my dear ...

Dancing opposite the great actress Varada of Kaveri
I was too interested and angry with you
Would you take me to be lacking in love?
Listen my dear having welcome you and
get engaged in strange postures of love,
I lost myself in Vijaya at the end of the play
Should you think that I had no love for you? Why my dear

113. అరాణ

[illegible]
మొక్కుడిగిన వాని ముద్దు మాటలవాని
[illegible]

[illegible]
[illegible]
[illegible]
[illegible]

[illegible]
యెంతో బడటిక దీనునే పాముల్లాని
[illegible]

[illegible]
[illegible]
వానికే బిరుదు దెత్తునే వాని గూడిన
[illegible]

113. aThaaNa

akkaroo evanvaaru sirasuDu gaaDani
yaadukonTee yaaDu koneeru
mokkadugna vaani madi la maaTala vaani
muvva gopala saamiki yevaa na gaani — I akkaroo I

raamu vaani dalacunapuDe ravuka kukkasi gubba
[illegible] nuDanee vaa umaaLanTee
na manasu pa pa nanDanee vaani [illegible]
nava n daa [illegible] aduma ThuLunee yevaramagaani — I akkaroo I

[illegible] vaaDanda vaari yeami gyag [illegible]
[illegible] baDaaka di ranee vasamugaani
[illegible] taapamu [illegible] ranee [illegible] kaada naa
santasa mella jeku uranee yevaraina gaani — I akkaroo I

[illegible] muvva gopala DuDu pani [illegible] [illegible] naa
[illegible] [illegible] uppati [illegible] naa tam [illegible]
vaari kee [illegible] ruda [illegible] unee vaa u gaaDina
maanasa [illegible] [illegible] unee yevaramagaani — I akkaroo I

113. "His seductive charms"

Parakiya - swaadhina Patika

A married woman who is enamoured of a paramour such as muvvagopala praises his charms and art of love making

• • •

O sister let those who are [illegible] talk according to their whims
that he is not gracious!
About one who is to be bowed,
and one of lovable speech
about Lord muvvagoopala, may whosoever it be — O sister

O charmer, once I think of him
the breast band becomes tight,
and the breasts expand and fill the chest
[illegible] at his speech, my mind sores [illegible],
[illegible] seem [illegible] feel like owning a treasure trove
may whosoever it be" — O sister

O dear friend, if he comes here and embraces me
[illegible] I have been relieved of the pain of my fatigue;
[illegible] passion [illegible] that
shall be bestowed with endless joy, may whosoever it be
O sister,

If my [illegible] determined to lay his hand on me
I get goose pimples all over my body,
because my language [illegible] is omitted
if I unite with him
my mind becomes [illegible] may whosoever it be O sister

114. కళ్యాణి

[illegible]
[illegible] [పల్లవి]

[illegible]
యల్పనమును బిలువ పంపెనట యొకతె
[illegible]
[illegible] [చరణము]

[illegible]
[illegible]
[illegible]
పెక్కువిధముల నొప్పు బెట్టెనట యొకతె [చరణము]

[illegible]
మ్మంచు కొమ్మని చాలనుడివె నట యొకతె
పంచశరుని శేరగుడి భామ నాతోమాటలాడ
పాంచజన్య విని మదిలోన దొరలెనట యొకతె [చరణము]

114. *kalyaaNi*

[illegible] [PallaviI]

[illegible]
[illegible] nampenala [illegible]
[illegible] paradise
[illegible] [CaraNaI]

[illegible]
[illegible] mokkenna [illegible] vokate
[illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] [illegible] Tiruvaiyaru

[illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] [illegible] Tiruvaiyaru

'How each woman has been enamoured of Him'

(114) Parakiya - Premagarvita

A married woman making love at a secret place and who is proud of her love for and charms of Manavalapadi describes how various women characters of the place are equally enamoured of her paramour Manavalapadi. It may not be so but the way to surmise but in some places where Kshetrayya's greatness as a master of the arts was praised sky-high it is possible that he might have attracted many a tender heart.

[illegible]

O young maidens where shall I hide my Lord?
Varadi does not need my prayer not to wander hither and thither
O young maidens

[illegible] to know about the signs of his arrival taking place among yourselves.
[illegible] [illegible] [illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] [illegible] [illegible] [illegible]
O young maidens

With intense loving and warming mouth asking for the honey of his lips,
[illegible] [illegible] [illegible] [illegible] [illegible] [illegible]
to him,
[illegible] [illegible] [illegible] [illegible] [illegible] [illegible]
for embrace
[illegible] [illegible] [illegible] [illegible] [illegible] [illegible]
leave her and go!! O young maidens

Praising his glamour as muvvagoopala that is Varada of Kanchi
another seems to have pressed him to take her as his mistress!
While he is talking to me in love-sport, yet another does eves
dropping
and gets boiled up inside her heart O young maidens

115. కాంభోజి

[illegible]

[illegible]

[illegible]

[illegible]

115. *kaambhooji*

akkaraso magavaani kekkaDi valapaee
ikkaDi radhe veevandi langa Denta jepp inagasri telisa
Takkaraso!

raamaraso' daanaTa raatri pagalu raccalu leesinaaDee
naa manasu nova neemeemaa daanki nammaka lecinaaDee
moomaleerukoni kaopala nottaka maddabeTTu konnaaDee
veemi seeta numaaTalella vinu yeelaaga taal udanee celiya
Takkaraso!

nuvvu neeDu vaccedanani raakuTee nenata' vuurakundanna'
kanneeru nivvu vkuna vaanipai kaaka ceesukondunna'

yenna vanTi manasu vaan ki naapai vegaTaayenani vindu vaa?
anneKaaDa vaaDu naava ape la naaruduuru veesence cuya
Lakkaroo!

muvvage opaa uni muddu sakhuDani mokkaveDukondunee
Jaavanamee anu vaani paa u leesi santosh ncu kondunee
yevvate yanTi pooyinaa vaddani yidi buddhi kaadandunee
cevvandi linga Danta raTTu leesi veepaTTi nanagauDenee celya
Lakkaroo!

"Being Civil to more than one beloved"

(115) swiya, PrauDha, kalahaantarita.

A devoted wife courageous and adept in art of love making, had a quarrel with her husband Chevvandi Linga for the reason of his going after other women - but due to her tact he on his own accord he came back to her.

-o0o-

Sister, where is earnestness in a man's advances of love,
Chevvandi Linga does not come here, however much coaxed
I don't know why!!
Of late one day and night in her abode, he opened a public forum,
so that I am pained to the core, he made promises to her
her face was drawn near to his, pressed to his eyes and was kissed
what can I do, I don't know, listening to what all you say,
how can I endure!! Sister

Contrary to promise, if he came neither yesterday nor today
Can I be quiet?
O young one, can I afford to be cross with him even for sake of fun?
Do I hear that one who was so soft in heart, has turned bitter
against me?
Having proved to be such a trickster, he managed to make a mess
of my love, my friend!! Sister

As to the pampered friend of muvvagopaala, I pay my respect and
prevail upon him,
I offer my entire youthfulness at his feet and feel contented
from visiting any other woman's abode I prevent and try to correct
him,
Having made so much fuss, Chevvandi Linga held me by hand and
enjoyed at last!! Sister

116. పంతువరాళి

[illegible]

[illegible]

[illegible]

కొమ్మ నామది తాళదాయె

[illegible]

[illegible]

కదసి కౌగిట జేర్చి యున

[illegible]

[illegible]

116. pantu varaaLi

eemee maaya valapaa laaguna ee amu leesene'
mamadalu celuva gopaalu nelabaas nadi modala [illegible]

[illegible] nureeyineTlaartu [illegible]
vashe manna kouri mentu vegaLaaye
komma naa madi taaLa daaye
[illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

kaanta vuvanta tamgaadu kanTiki [illegible] [illegible]
mar pu cadi muchamana kanya prasamuna vaDu
kadsi kaagiTa leeru yunnadeta
[illegible] [illegible] [illegible] [illegible]

cel va maa muvvagopaalaDana
Sri VenkaTesuni kousina vaga [illegible] kaLa layye neLa
talaa [illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] [illegible] [illegible]

"Lonely beloved pining for the reunion"

(116) swiya – Vipralambha

This is a reconstruction of Kshetrayya's experience (when he was at Tirupati) into a lyric – what all he could recollect and imagine to be the ruminations and state of mind suffering from anguish of loneliness by his devoted wife (swiya, Kuamari) far away at home, Mavva. This is a lyric composed by Kshetrayya at Tirupati.

-oOo-

Some how, this tricky love, had been so obstinate
ever since I had been away from my pampered pal Gopala!
Some how

How shall I carry on, whom shall I think of, how shall I bear
with this night?
this desire, outcast loneliness is breeding bitterness,
O my fair one,
I have been harassed and thrown amidst sobs and sighs my dear
Some how

O woman, this strange eagerness doesn't subside, can't get sleep
even with closed eyes,
I can never forget in this surge of passion, when I was a virgin
how he pulled me into his embrace and what all he did,
Oh I am unable to bear! Some how

O my mind, all the amours of my union with Venkatesa who is the same as Mavva's paaa have turned out to be false, way should I recollect those episodes and depressing moods!! am unable to stand in one single place!! Some how ...

117. ముఖారి

[illegible]

[illegible] [illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible] to chet my self so much since your mind is way bad,
[illegible] after dancing Varada of Kanci
your nature acquired new traits [illegible] father

Short [illegible] take [illegible] against some woman to whom
you may have offered your lips?
Short of sipping or drinking out of it, would she date rob [illegible]
However much I appeal to you, you don't listen
it is alright, I don't take it to heart my dear [illegible] father

Shall I become [illegible] if you offered an embrace to some dame?
Short of overwhelming you and pressing you to her bosom would
she dare sell you away?
However much I explain you would not agree
it is alright [illegible] never take it to heart my dear [illegible] father

Alas! if you reach her abode as mere [illegible]
Short of bowing down to you and [illegible] with you
would she dare hide you in a corner?
When you are told it is not proper,
why don't you pay any heed?
Since your nature, is revealed to me
I don't take it to heart my dear [illegible] father

118. మధ్యమావతి

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]
[illegible] | [illegible] |

118. *madhyamaavati*

daani naanu saaTi seeya tagunaa vEmooya laeNaa
Kaani pooni maaTaa ceetana kanikara manduTee andamayyunaa
| daani |

andamaina vuNa ceetaburi anuraagamulee muTi
pondu gaana Padakavitvamula paluka neercunaa?
mandayaana ceetimandu puDu madhuramu accenoo niku
kundaradunapai maruluriTee canduruteo saaTi taaralayyunaa?
| daani |

kammani kastuuri tilakama dddi kaapama mai naadunaa?
gammi rommana gabbaladimi kemmooviteene licunaa
sammatamu nupakkaloona sarasamu laaDaneercunaa
kommapai niku maru laitee koovilaku sari kaakayyunaa?
| daani |

kaama Saastramulee cadivi kaLa lanTanu neercunaa?
nii madi ranjila leesi ninneela neercunaa?
aamaguvapai moohamuna aasaluriTee neemaaya
maa muddu mavva gopaala saami nii saaTi evarayyeeru? | daani |

"Can she compare with me?"

(118) aamaanya - saundaryagarvita.

Here is the courtesan type of heroine who is proud of her own beauty and charms and adeptness in the art of love making asks her lover not to compare the talents of the other woman with those of her own and concludes that there is none to compare with her lover in having been pampered.

-oOo-

How can she be compared to me, O my talented lover
Is it meant to appear to be generous with unreliable promises?
How can she be ...

Does she hold a lyre in hand, making the strings speak out her love
and is she capable of reciting imposing verses?

[illegible] the s[illegible] guided dances hand [illegible] such sweet [illegible]
to keep you bed down?
[illegible] you are in love with that sweet sinful woman how can the
twinkling star compare with the full moon? [illegible] be

[illegible] she paint the mark beauty mark on your forehead and apply
perfumes on your body?
[illegible] pressed her breasts to your bosom
does she offer you honey out of her lips?
[illegible] she pressed in bed at ease and [illegible]
[illegible] love was that woman
how can [illegible] compare with [illegible]

[illegible] said through the [illegible]
does she [illegible]
[illegible] she [illegible] your forehead [illegible]
[illegible] that [illegible] you have [illegible] her
pampered [illegible] Massage pads
is there any [illegible] compare with [illegible]? How can she be

119. ఘంటారావము

తరుణీ! పుణ్యాహవము తన చేతిది
[illegible] (తరుణీ!)

తేరదీసినా మంచిదే చేపట్టకున్నా మంచిదే
[illegible]
[illegible] (తరుణీ!)

[illegible]
నెనరు దొవనవి యాదరించినను మంచిదే
తనువు మాటలింక చనదనినా మంచిదే
[illegible] (తరుణీ!)

చెలిరతో సమరస్య చేసినా మంచిదే
[illegible]
[illegible] (తరుణీ!)

119. *ghanTaaravamu*

taruNitoo' puNya paapamu tana ceetidi
paramaatmuDau mavva gopaalu too vinnavincavee
| taruNi too |

ceeradinaa mancidee ceepaTTa kunnaa mancidee
aaruduuru ceesi nannalavinchinaa mancidee
gaaravinchinaa mancidee Kaughinchinaa mancidee
vee rito vinnavincinaa viccakamai tocinu | taruNi too |

manasu vancee celula caaDi maaTalu vinnaa mancidee
nenaru daananani vaadanincinanu mancidee
canuvu maaTa lirka canadanincinaa mancidee
tana kaina vimeenu taaneema na seeya nive | taruNi too |

celula too nanu tavva ceesinaa mancidee
ceemtao neppaTivale Jeerinaa mancidee
vela tirci' naapai manasu viruvu konnaa mancidee
paluku'eesa maa mavva gopaaluni too vinnavincavee'
| taruNi too |

"Both virtue and vice are His handiwork"

(119) Parakiya - Kanya - VirahootkanThita

Here is a virgin heroine who is head over heels in love with her paramour Mavvagopala. Like the (jivatma) devotee towards his deity (paramaatma) in the doctrine of bhakti, the heroine here supplicates to the Lord through the messenger-maid to accept her unconditional love and complete surrender in whatever manner the Lord deems it fit, since the actions of people of her status (devotees) are considered to be virtue or sin according to the ultimate goal which is but the handi- work of the Lord of all.

-oOo-

O woman virtue and sin are but his own handi work
Convey this to the Supreme Soul Lord Mavvagopala' O woman ...

It is alright if he accepts and alright even if he rejects
alright even if I am subjected to scandal and harassment
alright even if I am fondled and a right if embraced,
in whatsoever manner it I appeal it may sound a platitude
O woman ...

It is alright even if he listens to the tale bearers that poison
his mind,
It is alright even if he considers me to be his dear one and takes care
of me;
It is alright even if he prevents me from any indulgent talk,
Let him do whatever he likes with this body which is dedicated
to him O woman ...

It is alright even if he joins the maids and keeps on teasing me
It is all the more right even if he joins me with all affection as ever
It is alright O woman even if he hardens his heart against me,
Why so many words, represent on my behalf to my Lord
O woman
muvvagopala

120. శంకరాభరణము

అందగాడ వాదువు లేరా అదివరాహ!
[illegible] అదివరాహ [illegible]

[illegible]
[illegible] అదివరాహ
[illegible]
[illegible] అదివరాహ [illegible]

[illegible]
[illegible] అదివరాహ
[illegible]
[illegible] అదివరాహ [illegible]

[illegible]
రాడ జూచే వదేమయ్య అదివరాహ!
[illegible]
అదివరాహ [illegible]

120. sankaraabharaNam

[illegible] aadivaraaha'
[illegible] aadivaraaha'

Tandat

[illegible] aadivaraaha
[illegible] aadivaraaha'

Tandat

[illegible] aadivaraaha'
[illegible] aadivaraaha

Tandat

[illegible] aadivaraaha'
[illegible] aadivaraaha

Tandat

"Demands of the mercenary love"

(120) saamaanya - Naayika versus VaiSika - Naayaka

Here the heroine is (saamaanya) of courtesan category (Nharada angry). A (Rama) is a mercenary. The hero is a frequenter of courtesan houses but not very faithful and straight forward having not been rich enough to spend he tries to depend more upon his natural assets like beauty and digital payment. But the courtesan being what she is demands of him her price keeping up his promises. The context in the lyric indicates an encounter that Narada was associated and experienced with a mercenary type of courtesan near the temple of Aadivaraaha on the Tirumala hill.

-ooo-

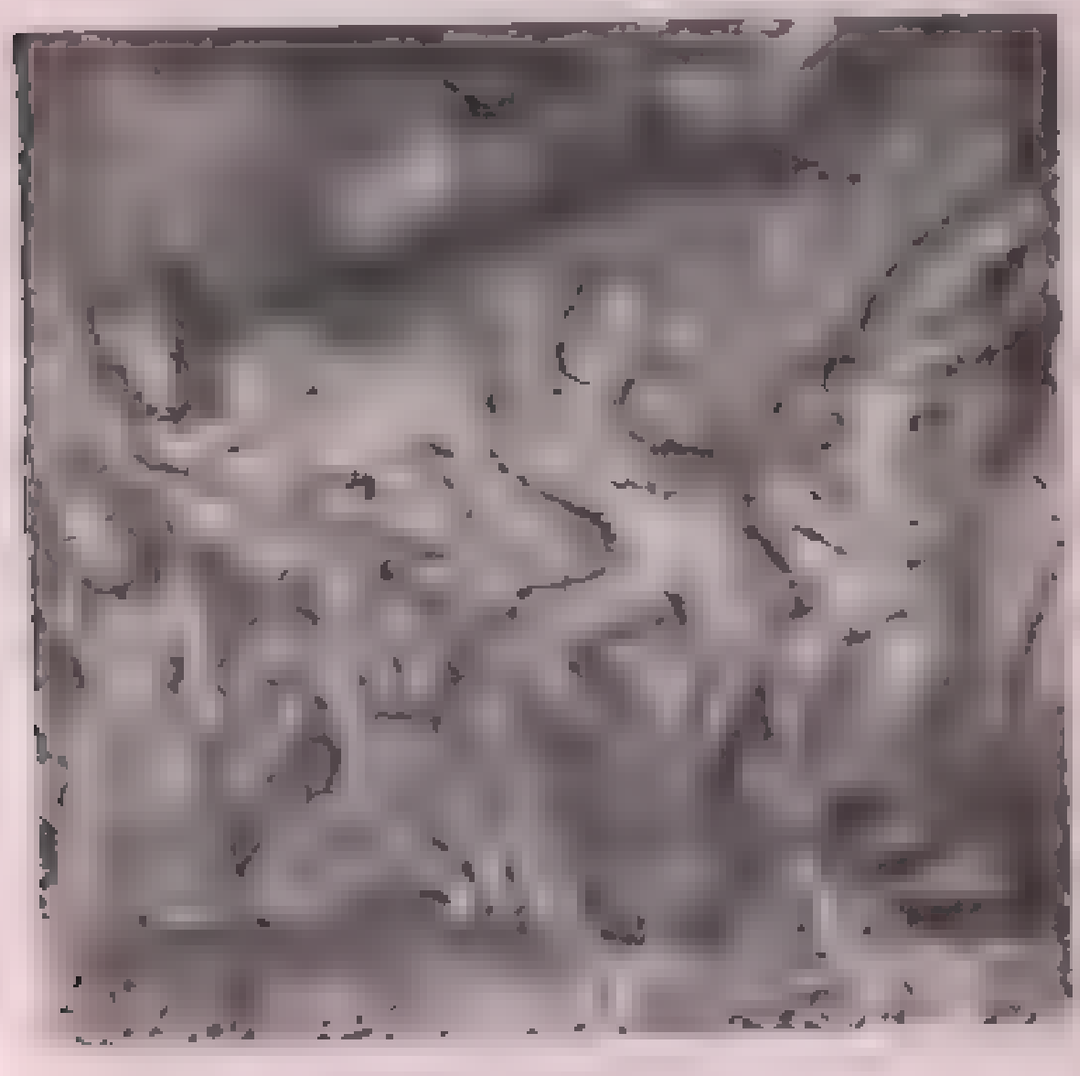
Alright you are a charming beau O Aadivaraaha'
You are an expert at least in that art O Aadivaraaha Alright

Enough of this [illegible] stance are we starved of men here?
You want me to protect you [illegible] in credit, O Aadivaraaha

[illegible] the me to bear with your pretentious excuses
I've already made you understand O Aadivaraaha [illegible] Alright

O prince of abertines, for my having joined you and spent the night,
[illegible] play fair in freezing my fare O Aadivaraaha?
Enough with your jaggery of words, whatever you owe me may be
[illegible] out at once before arguing O Aadivaraaha! Alright

Behaving as a youthful lover like Manmagapaaa
would you hope to whisper me sweet notings O Aadivaraaha
Having joined me in unsport and making expensive promises
It's a sin don't go back on your word O Aadivaraaha Alright



Dance of the Hero

121. ముఖారి

[illegible]

[illegible]

పూని పెనగే నింతే వాని మేను రాచీనా?

[illegible]

121. *mukhaari*

takkaru nannu baasi nanta kaLi ti nitee
cakkani maa mava gopala DeekkaDa nuNi tee naami takkaru [illegible]

appatilla vaani moovi capparinci nitee gaan
veppaDu galigina rasamo cappanavemaa?
appaina jarala kaLi arcai takku naTavee?
tappa lugaa vidukkalama taruNi' adaDi kunnaal [illegible] takkaru [illegible]

cenna venta pratibhanaanu cauSati bandhamula tonu
puTTi penagi nitee vaani neenu daacinaa?
aanati kee sitamaanaa' neenu valacina Tuna gaadaa?
kaani vandala keemaava kavee kalimilemulu takkaru [illegible]

maanineNaNi ka mani magani gaNi manasu raadaa?
baani vaani naTuli gaadaa? aa taruNi nana neeve
aanina preema muvvagopaalaavaDu muuqpaTi valenee
taanee raaDas baavi ne niru taruNi vedava bonu naTavee
takkaru [illegible]

(12) **swasa - Adiyya virahootkanTHta**

Here is a heroine who is a devoted wife of worldly disposition, who gets chastened to be generous and compassionate towards the constant clandestine activities of her husband taking place in her confidant mind about the inevitability of her association under the circumstances between the hero and his come back and continued stalemate.

-oOo-

Sister, since I'm deserted I say this much that's all
Does it matter wheresoever
(charming Muvvagopala might stay? Sister

As yearning surges up let me suppose one sip at his upright
out of the cup, pining nectar be over a wine but tasteless?
would there ever be a deficit in the reserves of a heart so copious
dowr?
Anything can't be by-passed, young woman one has to face it
sometime! Sister ...

However well-versed one might be,
she may attempt to show her prowess
in the eight-fold pastures of love game but
would she care at all to hide his person?
Would he be attached for ever to her
would it be as though I never loved him?
But what does it matter, it's a part of life
to be opposites like having and not having! Sister

Would women crave for a well meaning husband?
Let not very much like her own love
why should she be blamed at all?
With deep rooted passion as ever before
wouldn't Muvvagopala himself
be paying me a visit, would water in the well
(woman) ever be rising in a flood? Sister

122. కేదారగౌళ

ఇందుకు పగ జేసెనా యీ చెనకము

[illegible] ॥ [illegible] ॥

[illegible]

[illegible] ॥ ఇందుకు ॥

[illegible]

[illegible] ॥ [illegible] ॥

[illegible]

[illegible] ॥ [illegible] ॥

122. *keedara gauLa*

induku paga leesenaa vidavamu
kandaradana vinavee maava gopaalu neDabaasinadi gaaka
(induku)

pai paNsa mUla nandaka naatroo nivunDa gadaa
vipraaNamalu gaapaDu vintakaatmu
daapana nevara drisi daakoorooo veera laalaka
paapuree nikku neeDeur panamuvaccunaa veera
(induku)

daaTa calu nodi ikkaa nanu gaaTa nivunDagaana
nonI nunna digalu dari vanTaee neeva
manta maari tanamuna nee maadunoovani ee emi
kanTaki reppa gaakuna kramamana boosbi nivi
(induku)

paDaTaa ee maa maava gopaala Du nanuguDa cala
mI avaave neeme gaani tIra leesee aanaku
nuli eku cinna naamanasuna koskinanabhavam
vidamaayaka naa kaTaapu badi bhaktu boodrin cuvu
(induku)

(122) 'The confidant's advice nurtures hope'

The heroine in this lyric can be seen as a devoted wife, a Parakiya or one who is making love outside wedlock, a vindictive temperament suffering from languor of loneliness due to her husband's or lover's indifference. Since a friend or confidant preaches her patience and forbearance and hoping for a better morn.

-oOo-

Should the God above wreak vengeance upon me for this?
sweet smiling maid listen in a fashion to
muvvagopaala leaving me alone Should the

My virtuousness has urged me to this plight my friend since you
happened to remain with me
and saved my life from misery all these days
might someone jealous are and here has cast an evil eye on me
alas today out of all should you too set out on a tour my dear?
Should the

When all my associates have been away, at least you are with me,
am I not relieved of this anguish of loneliness?
Due to my incendiary temperament lest I might take any
drastic step,
have you not maintained my safety very much like the
eyelid protecting the pupil? Should the

O woman, it took a long time since
muvvagoopaala met me and now
when my heart is bleeding about the dear
have you not kept all my fears away,
and preached me patience and proper behaviour? Should the

123. కోపి

పాసము కీడుపరిచి పెట్టెను దేవు డోర్వ జాలవాయె
ఊసెటి దుడు తెంపుజేయక యుప్పగోపాల నా సాటి [పాసము]

నా సేవ తెలి రాసానే యేడుపుకొని నా సామి రమ్మనీ
బారసాచి కౌగిలించిన భామ నే గాన
కోపాన్ని రమ్ము చేత నాసి నాతోటి పాసకమాన
పాపపుణ్యము గన్నట్టి బతికిస్తాడా నాసామి [పాసము]

[illegible] ॥ [illegible] ॥

[illegible] ॥ [illegible] ॥

123. kaapi

dinamuLuvale vacceenu deevu Dooca laala Daave
manupaLi daya lenluboove muvvagopaala naa saami ॥ dinamu ॥

cera nuvantaLa ragaanee vedalukoni naasaamu rammani
para saari kaugaucina bhaama nee gaana
atraa nu tadamu ceeta nalami naamoot paanakamaani
paaravasya moodnaLi pati nee ugaavaanaasaami ॥ dinamu ॥

paDatula nee naatalu telli nu paadamula kanni la kaDge
vaDugalakunu maDaga ottina vaiva nee gaana
kaDuvaDi naapa bavadanu gaLamuna numaddu meemu
viDuva laalaka venDina naaTi vibhuDa nuvu gaavaa naa saami
॥ dinamu ॥

cinna naaDee nanu Jeera rammani aggana nanDaga naa cesvetti na
kannula nottaka vaaa laalincina ghanuDa nuvu gaavaa?
nannu guuDi mavva go para vee kanneeto paada seeva vaddani
munnu niceela nammika disina mudala neegaanaa naasaami
॥ dinamu ॥

(123) *"To the erstwhile sincere lover"*

Heroine here is of courtesan category (samanya). Madhyama. In the past both sides were courteous and mutually attached. She recollects the past mercies and also reminds him of his earlier promise not to go astray. At present it is obvious that the story is different. That is why this supplication.

-oOo-

Days have come to this pass destiny is jealous
Where are the past mercies O Muvvagopala my master
Days have

Why my dear, as soon as you arrived
was I not the beloved who beckoned you to come in
and with hands stretched out did I not embrace you?
Having your lips pressed on mine and drunk the honey thereof
were you not the beloved who got lost in ecstasy? Days have

Having burnt incense along with other women
and washed your feet with tears, was I not the woman
who spread the carpet on your path?
When you laid yourself, in haste, on me
were you not the Lord with your sweet face on my neck
from which you were unable to swerve a wee bit? Days have

Even in my teen age, when you called me to join you
When I was feeling sore, were you not the great one,
who raised my hand, pressed it to his eyes and fondled at length?
Dwarage opasha when you joined me on your own was I not the woman
Who wrenched a promise from you,
that you wouldn't be friendly with any other woman Days have

124. తోడి

పదురి పదు నా? కంటికి పక్షని సామి!
నాసి మన మీలాం గలసి మెలసి యుండగా ॥ పదురి ॥

నమ్మ వాసం మి గళమున వరనాళ్ల మొండి
నమ్మకొని కౌగిలి కమ్మ రా దీయకొని
నమ్మతోడ కలిపిన పాడము లిచక
నమ్మకి నా గుబ్బలు నీ రొమ్మన నుంచుకొన్న నాడు ॥ పదురి ॥

కన్నెన పరి నమ్మది పక్కన యున్నది
చక్కని దీపపెంతో యూన నిమ్మని మోవి
యక్కున దిది నా సామ్మ పరికియు పట్టని
నొక్క తేనె మోవి నోరి నుంచు కొన్నదాని ॥ పదురి ॥

అంగ నాసి మెడని నిలువరము దప్పక
తలపున మితిలేక తమి గంగడేసి
కరి మువ్వగోపాలుడైన కనుపరచుడని
కరిసి నా యురముపై గక్కున వచ్చి పడక ॥ పదురి ॥

124. tooDi

[illegible]

[illegible]

[illegible]

[illegible] we are tired O Varada of Kanci
[illegible] without allowing the steadiness of starting slacken
[illegible] roused in my mind unbounded desire for you
[illegible] are the same as Muvvagopala
[illegible] all of a sudden
[illegible] yourself in my bosom ||Ennaan

125. మధ్యమావతి

ఎంత లేదు నాతో నీదు పేరురా!
ఎంతలాయ కసుకాయ మధుర మౌన
వినరా! మువ్వగోపాల సామి! | ఎంత |

[illegible]
వెనరుగా నిన్నమునరించ నేర్చునా ?
[illegible]
[illegible]
తండ్రునికి తరివచ్చునా సామి | ఎంత |

[illegible]
మితిలేని యిత్తళి సొమ్ములు హెచ్చెచ్చెనా
అంగార మౌన సామి (?) | ఎంత |

[illegible]
[illegible]
[illegible]
[illegible]
[illegible] సామి! | [illegible] |

125. *madhyamaavati*

enta leedu naato nuDu seeturaa.
[illegible] kasukaaya madhura mauna
[illegible] muvvagopala saami ||enta|

[illegible]
[illegible]
[illegible] pleva neercuna
preema mara [illegible] tanilla [illegible] muddaaDa
neercuna
[illegible]
[illegible] entel

[illegible] neercunaa
[illegible]
bandhaala penaganeercunaa
mutileeni yittaLi sommulu heccaina
bangaara mauna saami (9) Lanta

[illegible]
[illegible]
[illegible] neercunaa
[illegible]
[illegible] Lanta

(125) "A novice in art of love"

Here the heroine is a courtesan [illegible] and proud of her own beauty, talents, and [illegible] over and [illegible] her lover and asks him in a challenging manner how does the other woman compare with herself in beauty, art of love and the talents

• • •

Would a poor creature [illegible]? Would she compare with me?
[illegible] how can an ear [illegible] sweetness?
Listen [illegible] my [illegible]!

Can she [illegible] your predictions?
Does she know [illegible] your [illegible]?
[illegible] knocked [illegible] your [illegible]?
[illegible] she knows how to [illegible] you?
[illegible] love
[illegible] kiss?
My lover, [illegible] thousand stars
[illegible] the Moon! What a pity

Does she know the charms of excessive pleasure in love?
Does she moderate enough with you while whispering sweet nothings
Is she well versed in kindling your passion during the sport of love?
Does she know how to enthrone you in the eighty four postures
[illegible] of love?

[illegible] in concentrated quantity of brass
[illegible] with gold my Lord? What a pity
Can she read and understand the essence of Erotics?
Does she know how to press her bosom at all times?
Can she even the sport of love herself the [illegible] satisfied
causing you maximum fatigue?
[illegible] a pada father of God of love with sugarcane bow
[illegible] a cool but stone compare with a pearl? What a pity

126. గౌరి

నేరమా? కొమ్మా! వాడెందుకే
నేరరాదమ్మా!
[illegible]
[illegible]

మారిమి యను తన లాలనచే రతి
వేళలో నడచిన వింతలు తలచుక
వాలో వేసే నవ్వును నుండగ
[illegible]
తెలుపున తానా వనుమొన లంటుచు
[illegible]
దలచుక సిగ్గున దలవంచుక తా
[illegible]

మనసు కరుగ వా మర్మము లంటుచు
[illegible]
గినిసి తుపాకుల కృష్ణునిలోనే
దనివి తీరలేదని పలికి నిట
| నేరమా |

126. gauri

neeramaa? kommaa vaaDendukee
ceera raaDammaa!
[illegible] Tavale nanuchavamula
[illegible] pati [illegible] sapala [illegible] neeramaa

maalimu yanu tana lalalanacee rati
veeLakoo naDacina vintalu talacuka
naakoo neenee navvucu nunDaga
[illegible] neeramaa

celuvuna taanaa canu monalanTucu
gilguntala marpulakincina vaga
dalacuka sigguna dalavancuka taa
[illegible] neeramaa

[illegible]
[illegible] mbuna nanuzalavaga
ginsi tupaakula krishnuni toonee
[illegible] neeramaa

(126) *Artless young bride and an adroit lover'*

[illegible] among [illegible] heroine in the [illegible] Krishna [illegible] The hero in this [illegible] happens [illegible] Tupaakula Krishna [illegible] adroit lover [illegible] he [illegible] a [illegible] actions during the game of love

[illegible]

[illegible] Tangent [illegible] not
[illegible] pay a visit to my place?

[illegible] getting
[illegible] like this with my rival lover! [illegible] thick

[illegible]
[illegible]
[illegible] not
[illegible] [illegible]

[illegible] thus

[illegible] thus

127. భైరవి

[illegible]

[illegible]

వచ్చీరు గంధంబు బాగుగా పంది
వెచ్చనీరగ కూడి చిక్కిలిగా తమిరేది
[illegible]

[illegible]

127. bhairavi

[illegible]

[illegible]

sanna JaaJulu nuda JaDarinDa JuTTedanu
pannuna gandhambu baagugaa naladi
cennu mraga guuDi ekkagaa tamireci
ninnu madi karagintu nur Du punnama neeDu I manci I

palumaaru mavvagoopaa rammanipilici
mulaka navvalatoona muddubeTTunina
nelakonu samaratala neerpuloo neeledana
y dana-ga machatama mella d iranu neeDu I manci I

"Love birds' play in moonlight"

(127)

The heroine in this lyric is the one who makes love out of wedlock. Parakiya' highly talented in erotics and capable of harassing her paramour keeping him in suspense, rousing his passion and making him extend solicitations to her on a fine full moon night. The lyric consists of the solicitation of the hero to his beloved to have good time on a full moon night.

* * *

Fine moon-light is there now for us my dear
for uniting intensely in Cupid's sport Fine moon light

Just like a pair of sparrows in tight embrace
when we entwine and keep sucking each others lips
I shall make your body buz in a melodious strain
so without harassing me, ask me to start the game
Fine moon-light...

Bedecking delicate jasmines in and round your coiffure
sprinkling rose water and smearing sandal paste on you,
uniting elegantly and mischievously arousing your passion
I make your heart melt my dear, cause to night it is full moon !
Fine moon-light

Beckoning me often as muvvagopaala
while you kiss me with budding smiles,
picking up myself as an adroit lover, I shall offer you equal sport
O young bride, so that the veil of passion is completely pulled down
to-night !! Fon moon-litht...

128. సావేరి

తరుణీరో! నన్నాడు దాని జేసిన విధికి
తాళక పోదే నా యుసురు
[illegible] మనసియ నీర్వని
[illegible] మాయజేసెనే | తరుణీ |

[illegible] బ్రహ్మ మగవాడు గాచున
[illegible]
[illegible] నేతి వాని
[illegible] యేమి సేతునే | తరుణీ |

[illegible] గూడి ఆడకో నేటికి
అరవరో నే గోలనా
[illegible] మువ్వగోపాలుని
[illegible] యీడాడెదనే | తరుణీ |

128. saaveeri

taruNiroo nannaaDudaani leesina vidhiki
tagulaka poodee naa yusuru
marukeeni loopala manasiiya neervani
magani too nanu gaurcenee maaya leesenee | taruNi |

maguva paapapu brahma magavaaDu gaavuna
manasu teliya daayenee
agaN tamu na nee magavaaDa naitee vaani
bigaveTT doo Cuatunee yeemu seetunee | taruNi |

ammalakkalu gaaDi aaDukoo neeTikee
aruvaroo nee goolanaa
immagaa mummaaTiki nenasina muvvagopaluni
namma tegincedanee yiludaaTedane | taruNi |

(128) *"jumping the Threshold to join the supreme"*

A wedded wife (swaya), well versed in art of love pines away for her Lord's obstinacy and present indifference towards her, still having all faith in her capacity to win him back. According to local legends in Krishna District, Kshetrayya's wedded wife

[illegible] appears to have [illegible] company of some [illegible]
[illegible] long tour and I might have met him [illegible]
[illegible] Tirupathi or Kasi. The sentence in the [illegible]
the same point.

[illegible] would not escape my curse
[illegible] would be [illegible] made me a woman

[illegible] and what important have does not give way
[illegible] I am wedded to [illegible] I am [illegible] The [illegible]

[illegible] the creator happens to be a [illegible]
[illegible] know [illegible] at the mind of a woman
Had I been a male, without any strain,
[illegible] through my [illegible]
Oh what shall I do? The [illegible]

Why should all and sundry gather
and gossip about me?
am I so immature, O my dear!
[illegible] my [illegible]
[illegible] have [illegible] and a [illegible]
and now I cross my threshold
caring not for consequences !! The [illegible]

129. కాంభోజి

[illegible]
[illegible]
[illegible]
రాలు గాదు విజయ రామదాసుని* [illegible]

[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]

[illegible]

[illegible]

129. *kaambhooji*

baala pinDreenDeenDla gaala summaay ka
taaLadu gaasiku dayaluuranu
[illegible] muddaraadi gaayaku
[illegible] gaada vijayaraaghava saami! | baala |

kanna marani ceeti kuuna summi niku
na marina citrampu Tativa sumi!
sam[illegible] [illegible] [illegible] bandhamala
[illegible] neerpedavo gaaka kasareeve ganuka | baala |

kayyalu bangaaru tunaka sumi!
marani kayyaana kalikani kasarakumi!
[illegible] [illegible] [illegible] gaani
[illegible] [illegible] [illegible] | baala |

taruNulaloo meelu taramu sumi ninnu
marukeeLi meppincu maguva sumi!
varava vijayaraaghava yeTTidorakaina
[illegible] | baala |

129) *"Apprentice beloved and experienced lover"*

This is one of the lyrics composed by Kshetrayya in the court of King Vijayaraaghava of Tanjavur. Vijayaraaghava takes the place of the hero and dedicatee in this lyric. A maiden friend introduces to the hero an immature budding beauty of a young girl of just twelve years as easily the best among eves.

* * *

puerile, a twelve year old immature girl,
[illegible] beyond her might to stand the assault
let your grace be a perennial spring! puerile

Tender her, she is but an artless maiden
not well versed in love sport. O chief Vijayaraaghava! puerile

Stay youthful Cupid's cunning handiwork,
and a [illegible] rest set within your domain
[illegible] sport [illegible] romance
[illegible] postures [illegible] pleasure
[illegible] her other according to the grade
[illegible] each lesson a number of times [illegible]

[illegible] a nugget of gold, don't be [illegible]
[illegible] in her, you may be mend and
[illegible] your lips on hers better wear her mind
[illegible] on the [illegible]

She is easily the best among [illegible] and
[illegible] who would make [illegible] thought [illegible]
[illegible] there any [illegible]
[illegible] such a worthy among beauties [illegible]

130. తోడి

వెలితా! అతడు అలిగేడెల్ల వెవరుగాదులే?
[illegible]

[illegible]
[illegible]
[illegible]
[illegible]

[illegible]
మేనెంతో కరిగి యున్నదాన వేలవే
[illegible]

[illegible]
[illegible]
[illegible]
[illegible]

130. tooDi

[illegible] taDu ai geedera penaregaadaTavee?
[illegible] boosaela moom[illegible] veluvar tooDi teccestanee — I nu ataa I

[illegible] kaenula naru ghanama na nilamolavalenee
[illegible] ast rav ka dusi gulaalapoonudenee
[illegible] kee vuvaTi vetalu? indu adana veravaavee
[illegible] maapai veLa n vidhun gaaneedanee

I nelataa I

[illegible] prema telivakanee valapan va n upaleka
[illegible] yannaaana veetanee
[illegible] nanna vinaa uraDincee celulunnaraa
[illegible] nandeku ni veri [illegible] aDa tagaraa? — I nelataa I

[illegible] nuva gopaalaDau varaldaDa nuguDina
[illegible] kanusetti yee el naina [illegible]
[illegible] gaTi ceesukovee' me guva naanaaTa [illegible]
[illegible] veladee taaakoree nanaboo[illegible] geupuna [illegible]

I nelataa I

"Be, on the winning side"

(130)

There is a heroine who is a wedded woman (suvasini). She is [illegible] the momentary anger and indifference of her Lord [illegible]. The messenger maid comforts her and strengthens her [illegible] and self confidence by promising to bring back the Lord to her [illegible]

* * *

As many times as he is angered,
[illegible] that not mean love for you Oh [illegible]? — As many

Why should you lose your hope, I shall bring your beloved here,
[illegible] down your eyes filled with collyrium
[illegible] through the deep blue canopy of your hair
[illegible] your upper garment pattu saree and bosom
[illegible] your sorrows [illegible] the dim [illegible] many years
[illegible] I will unite you with your Lord?

As many...

Not knowing his love for you and unable to contain yours
Why have you been emaciated in your fair physique?
Oh woman, are there any friends around to console you?
When I am here your own dear friend, should you solicit others?

Oh woman, Vanda is the same as Mayavapala
Once unites with you,
would he care to raise his eyes to others?
Strengthen your mind, O woman and have your faith in my word
Don't be angry, have patience. Oh fair one, be calm, be wise, and be
As many...

[illegible] and [illegible] on the [illegible] side

131. కాంభోజి

[illegible]
ఎన్నటికో నా మనసు చల్ల నయ్యేది
[illegible]
[illegible]

మేటి వందురు కాని పావడపై వసిడి
పట్టు చీరను చాలవన మీర గట్టి
కోటి వేలకు గొన్న తాటంకముల నొప్పు
[illegible]

మోము మోమున జేర్చి మోవి తేనియ పిల్చి
[illegible]
కాము శాస్త్రము చదివి కథలు చెప్పుచు నేను
[illegible]

జోడు గూడి తోడి రాగము పాడుచు
మేడపై నుండి మేలుమేలనుచు
నేడుకలతో, దాని విడువక యెప్పుడు
[illegible]

[illegible]
యేలనని వేలదాడని పలుకరించిన
చెలియ అందరు గూడి నలినాక్షి చెతజూచి
నేడు రేపని రాక కెదురు చూచేది
[illegible]

131. *Kaambhoji*

[illegible] koo nee naakommanu lu [illegible]
emaTik o naa manasu calla nayyeedi
vanrelaaDi baNNa varulu naa yuranupa.
[illegible]

[illegible] Pasida
Pattu [illegible] pasa mura gatti
[illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] muddaabeedi ennaTikoo

[illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] [illegible] ennaTikoo

[illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] [illegible] ennaTikoo

[illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] [illegible] ennaTikoo

131. "Lovers' expectations"

This is the utterance of the hero who is in anguish of separation from a heroine of courtesan category (saamaanya) and a talented nature, well-versed in arts of love and a coquette with whom he had already had memorable time

* *

When shall I be able to see her again?
When will the heat of my passion subside?

So that her necklaces keep on dangling and dancing
on my bosom as she plays the Woman-dominant
When shall I unite again with the coquette?

When shall ..

When shall I snatch kisses from her without any respite
from her cheek glowing with the glory of earrings
With a golden coloured robe worn in an impassing manner
above her petticoat [illegible] [illegible]

When shall ..

Face to face with her, sucking the honey of her lips
uniting my heart with hers in a thousand and odd ways,
reading to her episodes of interest from the science of erotics,
When shall I pull her again slyly into my embrace?

When shall ..

Join my mine with her voice while singing the minor mode
On the balcony showering compliments on each other
without a break providing her a chain of pleasurable moments
When will it be possible to sway in swing of love?

When shall ..

When will the maids in waiting be expecting my arrival again,
asking why mavayi padala has not yet turned up
and pining her out of sympathy with her plight?

When shall ..

132. అరాణి

మదవతి పెట్టిన మందులోన దగిలి
సదయుడు నన్నిట చొక జేసెనే
ఇదియేటి సుద్ధి గోపాలునకు — ॥మదవతి॥

నన్ను వంచన జేసి నన్నుతాంగి పైని
కన్నుపేసినాడట దానితోటి
నోళ్లలు పేసినాడట అలదాని గూడ
చిన్ని తన్నుల పైని క్రొన్నెల వంకలు
మిన్నగా నవరించి మెచ్చుకున్నాడట — ॥మదవతి॥

వంచి అందాని వలలో దిక్కుకొని
తెలియకు దక్కినంట దాని మాయలకు
సొక్కినాడంట దాని నొసల తిలకము
కొనగోరిద్ది చెక్కిలి నొక్కి
మోక నిన్నలా మోమిలో మసలుతానంట — ॥మదవతి॥

[illegible]
వెంపన మువ్వగోపాలు డింతవాడొట
తిరియనితి వెపుడు నన్ను రతుం
[illegible]
[illegible]

132. aThaana

[illegible] mandul [illegible]
sadayuDu nannuTa cauka Jeesenee
[illegible] madavat

[illegible]
Kannu veesinaaDaTa daanitauTi
[illegible]
[illegible]
[illegible] madavat

Valaci aladaanivalalou Jikkukoni
[illegible]
[illegible]
konagoora diddi cekkili nokki
[illegible] madavat

[illegible]
[illegible]
teliyanaiti nepuDu nannuratula
[illegible]
[illegible] madavat

132 *"In the drag net of the other woman's love"*

The hero [illegible] of courtesan type [illegible] who was hurt by the unfaithful behaviour of her lord. Hers [illegible] conscious of her [illegible] earlier [illegible] of the lord [illegible] present [illegible] and actions. This was the [illegible] composed by Kshetrayya [illegible] visited SriSailam

The effect of the drug administered by that lascivious woman
makes me cut a small figure in front of the gracious Lord!
What do I hear now, who has tutored Gopala?
, The effect of

Having deceived me he seems to have
bestowed his love on that fair bodied dame!
Having planted some love marks and had a go with her
he appears to have engraved nail crescents on her bosom
and admired his own skill in rearranging the patterns!
The effect of ..

Having erred and got stuck up in the noose of her amours
I hear he stayed away with her and fell under her spell
Erasing with nail the beauty mark on her lovely forehead
he pressed his cheek with budding smile on hers and planted
kisses!!
The effect of ..

In spite of being a very close friend of Lord of Sri Sailam,
I never knew that muvvagopaala would grow up so big,
that not withstanding my protestations and my privilege
of being the earlier lover I hear, he continues going
with her!!
The effect of..

133. తోడి

[illegible] దూరితివో? తోమటి [illegible] కోటము కొల్గి పోవన్దా?
[illegible] జూడక యిల్లు మున్నగు పాలువి ॥[illegible]

పలువక వచ్చునో పెద్ద మాటాడునో
తెలిమి కాదనునో వేకొంచె మెరుగునో?
[illegible] చేయనేర్చునో [illegible]
[illegible] పరదరిలో పడుచు దనము చేసి ॥[illegible]

[illegible] మాటాడో [illegible] చేయడో
[illegible] పడడో [illegible]
[illegible] పెళ్ళిపడో [illegible]
[illegible] ॥[illegible]

నినుగూడ దాయెనో నీ యాన మీరెనో
కినిసి తా నవెనో కేరడము లాడెనో?
[illegible]
[illegible]

133. tooDi

eeman[illegible] [illegible] nakoopamu [illegible]poovaadaa?
[illegible] moovva goopaalun[illegible]   eemani

[illegible] peddamaaTaal[illegible]
[illegible] meruganoo?
[illegible]
Paramaaranadar[illegible] Tal[illegible]udanamu ceesi   eemani

manci maaTaaDa[illegible] mannana ceevaDoo
vancana ParuDoo vaccilaalincaDoo?
[illegible] yemme[illegible] VaaDoo
[illegible] vaana [illegible] nanaraadanakaa[illegible]   yeemani

ninu guuDa Daayenoo nii yaana miirenoo
kinisi taanane noo keeraDamulaa Denoo?
manasu taadanenoo nimaaTa [illegible]
[illegible] muvva goopaaluni   yemani

133. "Languor due to anger"

In this verse the messenger - maid sakhi chides the heroine who makes [illegible] without being proud of her own beauty and talents has momentarily antagonised her paramour by some indiscreet anger and [illegible] talk

• •

How dare you send your Lord muvvagopala!
Blasted be your anger O proud woman!
Even without [illegible] face to face with your lover!
How dare you --

Would he come without a call, would he talk with pride?
Does he deny attachment? Is he known to be a miser?
Is he capable of anger? Does he wander hither and thither?
So many a time when all are awand with not containing
youthful pride

How dare you

Does he not converse well with you? Isn't he courteous?
Is he a deceitful lover? Does he not fondle you?
Does he not given you his heart? Is he a wanderingly?
O swan like-beauty not caring for what to talk and what not

How dare you

Has he not joined you? Oh my dear has he ever disheartened
your command?
Did he refuse to come because he was angry, or had he been
merely joking with you?
Did he say that he did never like you at all or had he
been indifferent to your word?
With unbearable anger on mu[illegible] agapad a

How dare you ..

134. సావేరి

మగవాని కట్టు బెట్టు మన తరము గాదే!
[illegible] కట్టు బెట్టు మన తరము గాదే!

[illegible]
[illegible]
[illegible]
[illegible]

[illegible]
[illegible]
[illegible]
[illegible]

[illegible]
వేమరు నీ మదిలోన వెతనొంద నేటికే
[illegible]
[illegible] || [illegible] ||

134. saaveeri

magavaani kaTTu beTTa manataramu [illegible]
magava muvvagoopaaluni manasu teliyani daanavaa?
|| magavaani ||

maaT [illegible] naanu marmamu madi nunnadaa?
[illegible] maina manDanaa?
[illegible] pula keemeemoo
[illegible] caala caala magavaani

[illegible] too nii vaaDina maaTa vinTee
[illegible] kaTa vaSamaa yevarikaina
anna [illegible] teega nataDu baalenu ganuka
vennela kerutala kettavaddi uurake caalu magavaani

bhaamaroo muvvagoopaalu Dee paDati kaina Jikkeevaa Daa?
Veemaru nii madiloona vetanonda neeTikee
[illegible] Preema [illegible] naDu nii veppaTi valenee
Kaan[illegible] gaaDu kalasi melasi yunDaree magavaani

134. "Tethering the male species"

[illegible] the singer's mind (in this lyric) chides and consoles the heroine who is a wedded wife who is unduly agitated by a momentary estrangement of her husband normally a well - behaved and ardent lover

* * *

It is [illegible] our might to keep a male tied down to a tether
O [illegible], are you not aware of muvvagoopaala's mind?
'It is beyond ..

[illegible]ever you may say, often does he take it to [illegible]
[illegible] one stopping looking at [illegible] with others for throwing side-long glances [illegible] this strange behaviour at least [illegible] stop?
[illegible] 't is beyond [illegible]

[illegible] get my dear if one listens to what [illegible]
[illegible] woman for anyone else do [illegible] swallow?
[illegible] well versed, [illegible] retrain from taking [illegible] the [illegible]
[illegible] t is beyond

[illegible] get agitated and [illegible]
[illegible] mutual love [illegible]
[illegible] love game and [illegible]
[illegible] t is beyond.

135. ఆనంద భైరవి

హితవు గూడేము నీ తెన్నడైన మా యింటికి
బతిమాలిన రావు గోపాల
సతమైతి నన్ యీడు సరసజాక్షులలోన
[illegible] గోపాల [illegible]

[illegible]
[illegible]
[illegible]
భావజుని కీ మాయ గోపాల! [illegible]

ఏపట్ల దయజూడవు నీ తెవ్వరనేవే ఏమి
పాపము జేసితినో గోపాల!
[illegible]
పాపపు విధి నేమందును, గోపాల! [illegible]

కలసి నిన్ను పోకితి గతులందేలించినను
భళియన వోరాడదా? గోపాల!
వలచి నావలె నున్న వనిత లెందరో నీకు
[illegible] గోపాల [illegible]

135. *aananda bhairavi*

bitavagaadeemo ni kenna Daina maayinTiki
batimaalina raavu goopaala
sata mativani yi Du sarasi jaakshulaaona
Prati eedani yanTi g o paala! bitavu

nuveTla naNava tivoo? nupai marulu konnadaani
bhaavamu detya eevu g opaala!
naavenTa baDinaTlu nuvenTa baDakunna
bhaavaJuni keemaaye goopaala! bitavu

eepaTa davaJuuDavu n ivevva raneevee eemi
paapamu Jeesitinoo goopaala!
YupuTTuva buTTinc yinta nannala yincu
Paapapu vidhi neemandunu, g opaala bitavu

Ka asi ninna cauSata gatula deelinanu
bhaLiyana noo raaDadaa? g opaaa
Valaci naavale nunna vanita lendaroo niku
balavantamaa? muvvagoopaala! bitavu

135. *"The neglected beloved to an indifferent Lord"*

Here, a 'saamaanya' a heroine of courtesan category is depicted as having had a pretty nice time with her Lord who is evil to more than one woman (dakshiNa naayaka). The heroine who is bestowed with prowess in love game, now due to the indifference and negligence of the Lord is making an appeal in a timid manner but being outspoken about her own love for him

* *

Parhaps it is not to your liking,
you haven t ever been to our abode Goopaaa
in spite of entreating you!

Perhaps

I thought that you were my permanent lover
and I had no equal among the dames of my age

Perhaps

How could you be counted as a clever lover
When you failed to fathom the heart of the woman
who loved you Goopaala?
What is the matter with cupid who prefers
to harass me, leaving you free?

Perhaps ..

You are not gracious under any pretext
and ask me who I am,
What sin have I committed, Goopaala?
For having made me to be born like this
and subjected me to this much fatigue
how shall I assess my fate Goopaala?

Perhaps ..

Having united with you and made you enjoy
the eighty four postures of love game, am I not
entitled to your admiration, Goopaala?
Having ever so many eyes like me enamoured of you,
were you ever under duress on Muvvagopala?

Perhaps ..

136. పారాష్ట్ర

ఎటి వలచే గూడి యివరున్నారు తల్చరా!
ఎటికతో మరవక నున్నారా? మువ్వగోపాల!

ఇట్టివి

మన్మథ నరరాజు నీవే మదిత దమయంతి నేనే
వన్నెగా శ్రీకృష్ణుడు నీవే శ్రీరుక్మిణీదేవి నేనే

ఇట్టివి

నారి రఘురాముడు నీవే అలుగు సీతాదేవి నేనే
కరము రంగేశుడు నీవే యేకిన రంగనాయకి నేనే

ఇట్టివి

త్యాగరాజ వాద్రుడు నీవే సామి చంద్రమతి నేనే
సత్యము మదనుడు నీవే నీకు రతీదేవి నేనే

ఇట్టివి

136. saurashTra

[illegible]

[illegible] Like you

[illegible]

[illegible] Like you

[illegible]

[illegible] Like you

136. "The loving pairs that were made for each other"

The heroine in this lyric is the ideal wedded wife who [illegible] about her husband's [illegible] towards her and as [illegible] proud of her own excellence [illegible]

Like you and me united with [illegible] there is none dear compatible with each other. Like us O [illegible] upadla

Like you..

You are King Nala of [illegible] named Damayanti, You are the [illegible] Sri Krishna Rukmini the queen Consort,

Like you

[illegible] Rama I am Sita the [illegible] consort You are Rama Sita the Lord on the earth I am Ranganayaaki, reigning about!!

Like you ..

[illegible] husband [illegible] I am your Chandramati,

[illegible] Like you ..

137. భైరవి

[illegible]
[illegible]
[illegible] [illegible]

[illegible]
[illegible]
[illegible]
పన్నుగ దాని వర్ణింప లేనట్టి
[illegible] [illegible]

[illegible]
[illegible]
[illegible]
[illegible]
[illegible]

[illegible]
[illegible]
[illegible]
[illegible]
[illegible]

137. *bhairavi*

maanirugaa' ceera rammaa' Praavani maamceeTi mooLmee?
Poondaani Praaya manulaa mpagaeeno
PurushuDeeTi Purusha Deeyaeeyaa maanu

Veennela bayaTa sangitanu VmanaTTi VeeDakeeTi veeDakee?
Vennela morayina cirunaa [illegible] nu vani Citta meeT Cittamee?
sannutang raa' Kanusaga seeyani yaTTi sarasameeTi sarasamee?
Pannuga daani varnimpa leenaTTi
Padamuleeti padamulee ga eeyani maanu

[illegible] leenaTi [illegible]
[illegible] tanaku [illegible] vaTi tanava [illegible]
[illegible] hamulu saati ku [illegible] eeni karamu leeTi

karamulee?

[illegible] vidhamuna nadiyara maanani vaTTi
[illegible] Tadavalee? [illegible] [illegible]

[illegible] pranNanayaki [illegible] venani nenaru leeTi nenarule
[illegible] bandi [illegible] vidhamu del yana Ti cadavalee Ti cadavalee?
[illegible] cabamaana muvvagu leenaTi ka [illegible] leeTi kanu [illegible]
[illegible] muvvagopaaluDu mecan
Yandamee? yandamee? [illegible] [illegible]

137 *"The most lovable in the arts and art of love"*

swiya - PrauDha - Virabhoika.

Nayaka Salba - Vipralambha Srungaaram,

The heroine in this lyric is the ideal wedded wife well versed both in art of loving as well as in all the arts. The hero is very cunning and she being ardently in love with him admiring and longing all his deeds, likes and predictions, to get over the anguish of her loneliness. All the hedonistic ideals of Astaadasaa is a poet composer and master of all arts can be found in this lyric ascribed to the hero and dedicatee deity muvvagopaala.

* *

If one does not back in an angered beloved
[illegible] proud woman of what worth is this love?
What sort of a man is he if he is [illegible] my dear
[illegible] youth with determination?

If one does not ..

Is it a pleasant day sort if one does not
listen to music in open moon light?
What type of a mind is it if one does not through flashes of smiles
indicate his feelings of love?

[illegible] one [illegible] a romance [illegible] one
[illegible] his eyes for signaling?
Is it a lyric at all, if it is
incapable of describing the beloved's beauty?

If one does not ..

Is it a langour if one is unable
to have it on a bed of blossoms?
Of what worth is a pair of hands, if it
would not be laid on her elevated breasts?
Of what use is the body, if it does not get
passionate, even in the absence of longing?
Are lips worth having if they are unable
to suck, getting themselves entangled, O dear

If one does not ..

Is it an affection worth the name, if one is
unable to call the other, the life's sustainer?
Is such learning worth while, if it does not bestow
the knowledge of the eighty four postures of love?
Are the riches worthy enough, if poets are
not benefited with munificent gifts?
Of what worth is the limb if it is
not endorsed and admired by mavvaigopala?

If one does not ..

138. తోడి

[illegible]

[illegible]

కొమ్మరో! కోపము వచ్చి నంతనే
కొట్ట రాదటే! ఓ చెలియరో!

[illegible]

[illegible]

[illegible]

138. *tooDi*

sarisi lakshi [illegible] janmamu sapala maayenu
Paramaatmu Daina mavvagoo paaluni hastamu s[illegible]kinantanee
| | sara | |

nammaka l[illegible] nannenta kaanaru ammu kommanaga
sammatigaa muddu muddugaa nunna nommuna nuncaga
nemmitoo rasteri pagoo[illegible]Du nivaddaa vanDaga
kommanuu! koopamu vaccinantanee
KoTaraadaTavee [illegible] o cel varoo [illegible] sara

nalinaakshi [illegible] kasarukonna navvu ceesukoogaa
celaramugaa [illegible] sammulu singaarinagaa
ve[illegible] nikurula duvvu vralu duruma gaa
aluka vaccina ceeta nunna lalincaraadaTavee oo cel varoo!
| | sara | |

saareku niku drsti daaki naa caaTuna nuncaga
seeri muuva gopaluDu niku seeva seevagaa
koorina vapuDe [illegible] gaaDa kaarimi kosaraga
Sri raama! raama [illegible] vaaDu cenaka raadaTavee o cel varoo
| sara

138. *"Lord's displeasure and her life's fulfilment"*

Parakiya - Sakhi - Sikshaa lakshanam

The messenger maid or confidant consoles the heroine that the latter should not take the displeasure and attitude of chiding from her Lord to heart since all through her life he was affectionate lover and he was protecting her. This lyric was intended to be the last or one of the last compositions of the composer wherein himself was the heroine and that he remained [illegible] after

to be the bond-maid of the Lord as a devotee but not [illegible] herself as a masculine philanderer or wedding herself [illegible] with the Lord.

**

Fulfilled is the purpose of your life, O fair-eyed young woman
due to the touch of the hand of Mavvagopala the Supreme [illegible]
Fulfilled..

Having won your confidence and your offers of complete surrender
and received you with tending care and placed you on his [illegible]
day and night when he remained in your apartment
young maid, in a fit of anger should he not raise his hand?
Fulfilled.

O fair-eyed one when you shouted did he not smile away?
Did he not adorn you with an assortment of ornaments?
Woman did he not brush your hair and beautify it with blossoms?
Should he not threaten you, in a moment of displeasure?
Fulfilled..

Having kept you in privacy towards the eve
Mavvagopala having rendered services to you
as and when you wanted them did he not favour you?
O my God after all this should he not shade you my [illegible]
Fulfilled..

139. యమునల కాంక్షలు

ఇల్లెరుంగక మరియొకరింటికి వచ్చితి నీవు
[illegible]

అంతనాడు నీతోను గలసి మాటాడిన
[illegible]
మాట తేటలేలనో మరి కేళి యాడ
[illegible]

[illegible]
మారు పలికితే రెండు మాట పదపోలు
పాలు బాడే వేమిరా నాలుక దోరణి
[illegible] ఇల్లెరుంగక

[illegible]
మా వాకిటి తలుపు మరివేసి పొయ్యెద
నావతి పార్థసారథి వచ్చు వేళయె
[illegible] ఇల్లెరుంగక

139. *Yadukula kaambhooji*

illerungaka mariyoka rentiki vastivinuvu
evara vooyi naayakuDaa'

|| illerungaka

alanaaDu nitoonu gaasi maataaDina
alidaani yillu aavalananDe pooraa !
maaTa teeTale gaani mariceeta duggaanu
manasu viDici nuvu marvadala veemi?
vaaTamugaa valievaaTu veesikooni
vayyaaramuga nuvu paibaDee vee mraa'

|| illerungaka |

maaTa yokaTintiki maaDa varahaa limmu
maara palikite rendu maaDa varahaalu
paaTa baaDee veemraa naaTaka dhooraNi
baaTa cuuc maryaadagaa poopooraa'

|| illerungaka |

maapati veelaave maaTala vaTTivaave
maavaakiTi talupu mariveesi poyyeda
naapati paartha saarathi vacchuveeLaave
aapani neeTiki abbadu poopoora'

|| illerungaka |

139. " a visitor to the threshold of a temple dancer "

Here the heroine is a courtesan (saamantavaa or moorunam vaitamai type). She is angry with the visiting lover who has been perhaps absent for a long time after a brief spell of intimacy. He is a wayward frequenter of various thresholds. She is well versed in the art of love and bowl, and chides the visitor saucily for his inconstancy and threatens him to go away lest he is seen by her (permanent) lover parthasarathi. This is a reference to the ancient shrine in Triplicane of Madras known as Tiravallikkeni. Kshetrayya being an occasional visitor was pained by the hostile treatment in a delicate predicament, in which, he could not equate paarthasaarathi as the same as muvvagopaala. For the same reason of not equating paarthasaarathi with Muvvagopala there is room for suspecting this lyric to be a later day interpolation. But Dr. Sapatri's anthology included this lyric among those claiming authentic authorship of kshetrayya.

* * *

Not knowing the house you have strayed away into another's
who are you, by the by, O hero!
The house of the woman whom you met and spoke the other day
is yonder there, hie thee hence

Not knowing ..

I swept my dwelling not merely sweets on a large platter
Why don't you extend what little you have in hand?
Graciously wearing an upper garment
why do you try to overcome me with unhappiness?

Not Knowing ..

For every sweet word you utter you shelled out a sovereign
and for every word extra offer additional gold!
why do you start singing like an actor on the stage
Take the road and get thee gone in the most civil manner!

Not knowing ..

It's a ready night, you speak only sweet nothings
I shall have to retire closing our threshold door,
My (permanent) lover Thirumalai-nathan

may reach home any moment

You wouldn't have that pleasure today, away, away with thee!

Not knowing ..

140. ముఖారి

లలనా మణిరో! యీ భావము దెలుపవె
[illegible]

[illegible]
[illegible]

లలివేణి నీ దేశ మే దేశ మంటును
అప్పుడు చెప్పు జూపెను
[illegible]
చెప్పు రెండు జూపెను
[illegible] కొలికి నీ తెలుగు పేరేమంటేను
చెప్పు రెండు చూపెను
పలుమారు నీ జాతి పేరేమని యడిగితే
పదరి చెప్పే జూపెనె ఓ బాల

నక్షత్ర నుత! నీకు హితవేమని యడిగితే
పక్షి హితవు అనెను
[illegible]
పక్షియున్న దనెను
పక్షులాన ఉన్నదేమంటే
[illegible]
[illegible]
పక్షి పేరే చెప్పెనే ఓ బాల

వారిజాక్ష! నీకు యెనేండాయె నంటే
ఊరి పేరే [illegible]
[illegible]
ఊరి పేరే చెప్పెను
[illegible]
[illegible]
ఓ రమణి నీ మోమందున్నది యేమంటే
ఊరి పేరే చెప్పెనె ఓ బాల

140. Mukhaari

[illegible] raaNtroo' vibhavamu delupave
lalitamugaa nipuDu
[illegible] paamuvva gu[illegible]udava [illegible]
veeDukagaa delupavee oobaala

|| lalanaa ||

[illegible] [illegible] meedivvaa [illegible]
apuDu ceTTu juupenu
[illegible] nivvaa[illegible] peremaa[illegible]
ceTTu renDu juupenu
[illegible] [illegible] peremaa[illegible]
ceTTu renDu cuupenu
[illegible] peremaa[illegible]
padari ceTTee juupenu oobaala

|| lalanaa ||

[illegible] [illegible] [illegible] [illegible]
pakshi hitavu anenu
[illegible] [illegible] [illegible]
pakshiyunna danenu
vaksha stalaana unnadeemanTee
pakshi yunna danenu
sakshmamegaa ni peremaa[illegible]
pakshipeeree ceppenee oobaala

|| lalanaa ||

[illegible] [illegible] [illegible]
uuripeeree ceppenee
ceeri nitooDahuttuvu levaranTee
uuripeeree ceppenu
[illegible]
uuripeeree ceppenu
[illegible] [illegible]
uuripeeree ceppene oobaala

|| lalanaa ||

140. "A riddle in words"

Here is a courtesan (her line) who is well-versed in the arts of speech and letters. She is confident of her lord's love for her. Herself being ardently in love with him. The burden of this lyric itself asks

For solving the riddle, if the riddle is solved and one is able to guess the correct words standing for the names of the country, home town, community, taste, bosom mark and perhaps the name of the heroine, her co-borns, ring on the left finger and the mark on the forehead, it is fondly hoped that some clues leading to some details relating to Kseetravas biography may be revealed. But the efforts made for arriving at solutions were not quite fruitful.

* * *

Gem of a woman, come solve this riddle
in a style that is subtle;
By the grace of Mavagoupaala, my dear
explain in a pleasurable manner !!"
When the dark heroine was asked about her country
she answered by showing a tree !
When the chum was asked to name her home town
she pointed towards two trees !
When she was asked about her community
she prattled and showed the tree !!

Gem-I

Asked about her preference in taste,
the one with star-like eyes, preferred a bird !
Asked what was there on her rosy cheek,
the perfect beauty replied that was a bird
Asked what was there on her bosom
merely, she said that there was a bird
In brief, when asked to pronounce her name
she replied with the name of a bird !!

Gem-II

When the [illegible] face was asked about her age
she uttered only the name of a village !
Well, when she was asked about her co-borns
she uttered only the name of a village
When she was asked about the ring on her left finger
she uttered only the name of a village
When she was asked what was there on her forehead
she uttered only the name of a village

Gem-III

141. సౌరాష్ట్ర

[illegible]

141. *sauraashTra*

[illegible] pallavi

[illegible] pallavi

[illegible] pallavi

[illegible] pallavi

Devotion through lyric music and dance

(141) swliya - Madhya - dhiira

A devotee with feeling a [illegible] the loving husband [illegible] This is a [illegible] presenting all [illegible] as part [illegible]

-o0o-

[illegible] shall I arrange for you?

[illegible]

On a floral bed of jasmines shall I spread a carpet of roses?
so that fragrant breeze pleases you, so I'll keep fanning chouries
Shall I smear sandal paste on you and offer you folded betel leaves
To kiss your elegant lips shall I have rubies studded on mine? O charming

O charming Lord of Tanapuri, my Mava gopala,
Why not I make you swim in the ocean of love" O charming

142. ధన్యాసి

ఇచ్చినా మంచిదే ఈయకున్నా మంచిదే
ఇంటికి రమ్మనవే
వచ్చితే నేమనవలెను రాచుకొనేది
మెచ్చరాని మట్టమే మువ్వగోపాలుడు | ఇచ్చినా |

కలనాడు ఒక గవ్వగా పెలవు పేయడా
[illegible]
కోడి [illegible] కాపడి కొండలి
కాలము ఒక రీతిగా వచ్చునా యుండి | [illegible] |

మేలుదలపక యీ నేల పో పొమ్మంటే
[illegible]
[illegible] కి [illegible] మనిషి పేరా
[illegible] కిపిసి మాటసేలుడి | [illegible] |

నేడు వచ్చిన వెవరా వెంత నమ్మ రతుల
[illegible]
అడికెలకు తా వౌదునా బాగాయె
[illegible] | [illegible] |

142. *dhanyaasi*

icchinaa mancidee iyyakunnaa mancidee
inTiki rammanavee
vaccitee nee mana valadu noccukoneenu
meccaraani cuTTamee mava gopaaluDu | icchi |

[illegible]aDu oka [illegible] vagan [illegible] [illegible]
talacina vastuvu daya seeyaDaa
[illegible] leem [illegible] kaa [illegible] kuuDaa
[illegible] [illegible]

[illegible] paka [illegible] [illegible]
vaaluganTi! daivamu meccunaa
[illegible] nendukee ataDu manaku veeraa
[illegible]

[illegible] vaccina nenaraa nelata nannu ratula
guuDina muccaTa guruterugavaa
aaDikelaku taa naudunaa baagaaye
[illegible]

142 *"Courtesies to the connoisseur of art of love"*

The heroine here is a courtesan type in trading [illegible] be to business-like and demanding money from her [illegible] and [illegible] Muvvagopala. This is published in [illegible] as a composition of Narangaanaa of Karvetinagar. But [illegible] an effective imitator of Kshetrayya, the dedicatee here is not Venugopala but only Muvvagopala, the [illegible] has been indicated in this volume out of respect for the musicians of [illegible] tradition.

If he gives, it's alright even if he does not will and good
Ask him to come home, dear!
[illegible] comes and says a word, it will hurt my feelings
[illegible] is not praise and such a [illegible]

When he was having enough, wasn't he spending like [illegible]
Was he not parting with every pretty thing that was [illegible]
[illegible]?
[illegible] and not having [illegible]
[illegible] be the same as the time and [illegible]
If he gives

[illegible] the good things he had done [illegible]
to go away,
[illegible] me, [illegible] God [illegible]

Why all this talk, tell me, should he be treated as a stranger?
Time will any wits passed, but speech that hurts lingers!
If he gives

Is this once assumed sad lady today?
Don't you remember the bliss that I had shared with him?
Should I be a target of censure like him, who
Boats move where carts were plying and
carts where boats were sailing!" If he gives

143. ఆనంద భైరవి

[illegible]
[illegible] [illegible]

[illegible]
[illegible] [illegible]

[illegible]
కొదువ వద్దనవే ఆ కొమ్మ పేరెత్తనే [illegible]

ఇందు వెమ్ములు లేద మెంత యీ వేళ
ఇందువదన వాని ఇల్లు గాదులవే [illegible]

[illegible]
[illegible] [illegible]

[illegible]
[illegible] [illegible]

[illegible]
[illegible] [illegible]

143. *aananda bhairavi*

manchiparamu needhi maharaalu gaa rammanaave
[illegible] [illegible]

sodhiyaa aavaani sommu kaadu vimeena
Padaarthaalu veemaa veemaa pal hadatana mandaares maa
[illegible] manchi

sadi yun ka viDanaaDa sahaja maanaTeeyinka
kodusa vaddanavee ai komma peeretlance — I manci

ndu vaccuTa bheda menca yuveeLa
in luvadana vaani illu gaadaTavee — I manci

andanna sundari vale nee nanda gatte gaanaa
endakee vaTTi duuru evaru danDuneeron — I manci

munupaTi vale nanton muccaTalaaDa vacc tee
mana s yaka maaTaaDituinaa — I manci

vana aaksha' gopaaluDau vaaDee yaacelinguuDa
tanaku isTa maitee tagadani eeppudunaa — I manci

"Right Royal welcome to the most wanted Lover"

(143)

Early in the century, according to some senior connoisseurs, this lyric was known to be a composition of Mooivanallur Sabhapati an effective invitator of Kshetrayya, belonging to Tanjavur. The dedicatee's name being muvvagoopaala but not that of Raaja gopala of Mannargudi admirers of Kshetrayya strongly believe that this is a lyric of Kshetraaya.

Here in this song the heroine is a courtesan (saamaanyaa) accoversed in the art of love and does not mind the adventures of her lover, as such accommodative.

Sri. C. R. Srinivasa Iyangar wrote (in 1929-31) that this Padam was a composition of Mooivanallur Sabhapatayya.

-o0o-

Ask him to come, the right royal way, today is auspicious,
Would she have watched Lord muvvagoopaala from within
her house? — Ask him

Fair one, is not this body, after all, his property?
If I go on taking too much, people may blame my youth!! Ask him

Is it humane to desert him, since he is too polite?
Let me not miss him, but do I mention the name of his girl?
Ask him.

Is it discrimination if he comes here today?
Is this not his own abode O friend with moon like face? Ask him

Over and above am I not more beautiful than that beauty?
Why all this baseless tantrum, who has ever chided him?
Ask him ...

When he came as if to have a hearty chat with me
did I not talk to him having bestowed my heart on him? Ask him

O fire-eyed one! If Muvvagopala wanted to join that woman, if it is
his ardent desire would I say no to him? Ask him

144. హుసేని

[illegible]
[illegible] [illegible]

ఇద్దర మీవరదా వెడబాసిన వెతదీర!
[illegible]
[illegible]
[illegible] [illegible]

[illegible]
[illegible]
[illegible]
[illegible]

[illegible]
[illegible]
[illegible]
[illegible] [illegible]

144. huseeni

[illegible]
ullima laala [illegible] yunnadi muvvagoopaala [illegible]

idara mivaradakaa neDabaasina veta dora
kadigaa ninta seepaina suddulaaDu konTimoo?
nidara mai tamidira nelata raa rammaninniva
muddubeTTina numoovi naamoovi painunna dinta loonee
Icellaboo!

ce uvuDaa nivu neenu valaraaJacee jikkina
valuka dora mooviteene laanukonTa vunTimoo?
tai raaku booNi rammani dayatoeDa nviccinaTTi
vilapala bigi kaugili vadala lee dinta loonee Icellaboo!

kalaanTi nee pal kina palukulu vini muddu
dilaka pidki nandu kintaseepu navva konTimoo?
kalakiro ram'mani nannu KaDu veeDka muvva gopaala
kalasi yuparati neenai gamakinceeTantaloonee Icellaboo!

144 *"Fleeting moments of Lovers' "eternities"*

Here, the heroine appears to be (Parakiya one making love out of wedlock, very talented in love game, having had the pleasure of a unique union with her paramour, the supreme Lover wonders how time fleets away at the peak of enjoyment of her union with the Lord (the heroine could as well be swiya, a wedded wife having the unique union with her husband who acts cruel to more than one beloved their union taking place after a considerably long period of his adventures.

-ooo-

What a pity, how soon did the day-break descend on us
To my mind, O Muvvagopala it is so curious!
It wasn't long since we chatted with each other
to get over the anguish of separation we had till then,
and your kissing lip was just placed on mine
after you woke up from sleep and solicited me to your heart's
content! What a pity

Chum, were you and I not sucking honey out of
each other's lips so that the fatigue caused by
Cupid's bombardment subsided, and within a short while
When I haven't even got myself a wee bit free

from the tight embrace graciously granted by you,
beckoning me with a wand in hand! What a pity

Were we not delighted at the parrot for repeatedly my words
uttered when my senses trembles were caused?
was it not within a short while, O Muvvagopala
after you asked me with pleasure to join you
and I took the initiative to join unto you? What a pity

145. ఘంటారవము

[illegible]
వరదుడు రాకయుండె నంతట
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]

145. ghantaa ravamu

[illegible]
varaduDu raakayunDe nantaTa
[illegible]

[illegible]
[illegible]
[illegible]
[illegible]

[illegible] paagaiha caaramka [illegible] cakkanagaanal [illegible]
[illegible] louci vee celva na dikkugarkapes [illegible]
[illegible] paingana naa [illegible] Swaasama na vanneseevaka [illegible]
[illegible] neena manduteesnaTI [illegible] daanapaNsamana [illegible] eka [illegible]

I taruNiroo I

[illegible] guuD naasapada [illegible] kaapaamu [illegible]
[illegible] aaDu k [illegible] pagavaarugoDunaa
[illegible] muva g [illegible] pdu neeDu [illegible]
[illegible] nanne [illegible] taamasa [illegible]

I taruNiroo I

'Long expectancy of a loving faithful bride"

(145)

The [illegible] [illegible] but [illegible] [illegible] and [illegible] [illegible] for a change in [illegible] her errant [illegible]

-oOo-

[illegible] and hold my [illegible] till [illegible]
and bear with all this my dear?
If at all Varada does not turn up,
[illegible] with Cupid cannot be a [illegible] man

[illegible] be restless?
[illegible]
[illegible] tempering [illegible] and
[illegible] attention on me?

O dear maid, at least from now on
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]

[illegible]
[illegible]

All and sundry will be talking loud.
Will fate favour my antagonists?
O fair one would muvvagopaala desist
from coming here today?
Would the deity who had his sway over me be
slow in extending his grace? O woman

146 కాంభోజి

[illegible]

146. kaambhooJi

ninnu nave noccu konneva numanasuna karugeeva
vannutaangi muvvagopaaluni caala yaaru duurucees | ninnu |

taalimi gangnavaa Dani dandimpa manasuraadani
meeduaaci nee taLa leenani veela manasu noppinci nani | ninnu |

nenna lakshyeppongunani nivatani lavanamani
Kanne nisuta kopagonee kannula naru nimugaayani | ninnu |

makkuva nammina vaaDani maa muvvagoopaaluDani
lakkavanTi manasu taavai laalinca naatigaayani | ninnu |

"Penitent beloved"

(146)

A messenger maid (sakhi) chides the heroine who is a wedded wife who has antagonised her husband by her indiscreet behaviour. The maid impresses upon the heroine that it is proper to

repent for her indiscretion towards such a faithful, tolerent and well-behaved husband.

You feel repentent on your own, and get melted in the heart'
O fair-faced one, having to such an extent
ostracted muvvagoopaala.' You feel

That he is endowed with tolerence
and you aren't inclined to punish him,
that you can't bear being ungrateful
and you have had to make him miserable' You feel

That he gets delighted on seing you,
that you are verily his life as it were,
and O young one if you get angry
that his eyes will be filled with tears" You feel

That he is one in whom you laid your faith with warmth
that he is our muvvagoopaala,
When your was like heart became stone-hard
that you could not fondle him properly" You feel

147. ఆహిరి

నీకే దయ రావలె నాక లేక దిక్కెవ్వరు
పాకశాసన వినుత! మా మువ్వగో
పాలరాయ నీ మనసు కరిగి | నీకే |

కొన్నన్ నుచి చేసు చక్కిన సవ్వపలు వలు గుట్టక యున్న
యిన్నే దినము అన్నము మానిన నీకారు కు డీన
ప్రేమ కురుల చిక్కుపడిన చిన్నదా దక్కదే [illegible]
అన్నా యిదేమి కనుమ పడ్డ నా కన్నీరు ఉపిచే కన్నులివ్వారా | నీకే |

నిరసా పేరన చేత పొక్కిన తెలంగ జెంటిన పొడజాలి
పరుని మాట పుట్టముట్టిన మనసు నొచ్చన
పిరతము నే నసురిమి రోన సిట్టూర్పులచే నొగిలి యుండిన
పరసు యేడవకు మనుచు వచ్చి వ
న్నాదరించే యుతిన లున్నారా? | నీకే |

ఎరక నడిచిన నేర్చి నడిచిన నే నెటువంటి దానినైన
సారెకు నిన్నెంత దూరుకొనిన వలచి పేసిన
చేర రమ్మని కోపించక నిత్తెము రక్షించి జేసి చాల
కూరిమితో మువ్వగోపాల గూడితి వెప్పటి కిలాగే | నీవె |

147. aahiri

nikee daya raavaie gaaka leeka dikkevvaru
paakasaasana vinuta maamava goo
paala raava nomanasu karig | nikee |

kronnana vanTi meeru cikkina sannavaluva u gaTTakayunna
veenidanamu lanniamu maanina neelaagu nuDina
cennana kurula cikkuvaDina cinna naacakkan moomu vaaDina
anni ideeTi kanucu vacci naa kanniru tuDicee kanneiunnaaraa
| nikee |

viraha vedana veeta sokkina veta a cendina paapalaati
marani muuka cuTTu muTTi na manasu noccina
nuratama nee nasrasu ranina noTTuurpulacee nogiliyuuDina
narasi yeeDavaku manucu vacci na
nnaada rincee yativa lunnaaraa? | nikee |

neeraka naDuma neercinaDcina neeneTavanTi daana naina
saaraku nipuuma di nruku nina calamuceesina
ceera rammani kaapa gusaka cittamuranTi La loes caala
kuurimito mavva goopaala guuDati veppaTi kalaagee | nikee |

147. "Lord's voluntary grace, only redeemer"

This is one of those pure devotional love lyrics in which the composer's soul as a devotee of the Lord can be identified with the role of the heroine pining for the grace of the Lord with complete surrender in the manner of a true devotee, as expected of each individual soul (jeevatma) aspiring for union with the Supreme Soul (Paramaatma)

-ooo-

On your own if you don't show grace,
who else is there to be my refuge?

O my prince muvvagoopaala who was praised by indra
the Lord of Heaven, with your melted heart On your own

Are there any maidens to approach me
and wipe out my tears enquiring me
why does my flower-like body get emaciated
Why do I not wear thin drapery,
how many days since I desist from taking food
Why does my glossy hair get interlocked,
and why does my fair little face lose lustre! On your own

Are there any women to observe ask me not to weep and console me
I lose my senses due to pangs of separation and anguish
I am subjected to the onslaught of wretched Cupid's hordes,
and my heart is pained and cruelly it keeps on groaning
and simmering with sighs!! On your own

Might have been my behaviour unawares or conscious,
Whatever might have been my nature,
however much you might have scoffed at me
despite my frequent obstinacies,
Without getting angry having beckoned me
and filled my mind with pleasure,
You joined me O Muvvagopala.
With all affection like this!! On your own

148. నవరోజు

[illegible]
[illegible]

వెలిమి చేసేదందు వలముచేసే దిందు
[illegible]
[illegible]
[illegible]

నగలు గులికేదందు వత్తే సుద్దులిందు
[illegible]
[illegible]
[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

148. navarooJu

iTuvar I vaDanaa nipuDutelsenura'
viTarasva' muvvapuri vibuDana gopaala [iTuvanI.]

celimi ceeseedandu cramu ceeseedindu
valacyun Deedandu vaccyunDeedindu
nelkonna muru andu nITaapuka nindu
velaseni paaTandu vinta kavvamu lindu [iTuvanI.]

vagalu gaseedandu vaTTi suddulindu
maguvaseeva mandu maccugappeedindu
sogasu navvulandu soolinceedindu
tagasommu leeseedandu tagavulu ceeseedindu [iTuvanI.]

vaTagonna mooha mandu vallabhuDani peerindu
viDe mosaga meeseedandu viDanaaDeedindu
paDaka I nI hovalandu paanpu Songaaramindu
naDavaDaka guuDeedandu nanneeli duureedindu [iTuvanI.]

The divided attention of the Lord"

(148)

The heroine in this lyric is a wedded wife, well versed in art of love, who can put up a bold stance in spite of the candestine adventures of her husband argues with him and chides She is timid too to the extent, that she does not like to antagonise him further lest he may go away from her The heroine here can also be considered as of courtesan category according to some scholars

-o0o-

Now I have come to know, you are after all like this,
O prince of Libertiness, gopaala Lord of Muvvapuri"

" Now I have ...

You extend your affection there and only obstinacy here
You lay your ardent love there but paying shallow visits here
You plant your yearning heart there releasing heavy long
sighs here

and sing your priceless song there flinging your strange quarrels here!
Now I have

You exhibit your coquetry there and mere empty words here
You blend yourself in harmony there showing your intolerance here,
Your charming smiles are showered there, throwing mere
flattery here;
And should all your precious gifts go there and only verbal
duels here!
Now I have

Your passion rises quick for her and only for name sake
you're my Lord!
You offer praise and bete eat there making desertion only my lot,
You enjoy the posh bed chamber there providing me empty
decorated bed here;
Your union with all civilities is there, leaving to my lot scoff and
ridicule!
Now I have

149. ముఖారి

అయిరాదే నేస్తమమ్మలార!
పాడ పాట్టి! పోరేది నాలుగమ్మ వెలుగులో | అయిరాదే |

నా పీద నెవరు గట్టి నా వారినలేమండి
యే మేమో విభునితో వెగడోసిరే
ఆ మాట నిజముగేసి యతడిందు రాకున్నాడు
వాపోతిరో మేక వన్నె పులి వంటి చెలులే | అయిరాదే |

నడుమ నోరాడదమ్మా! నుగిడజయిన నాసనియదు
అడలితే నొకరితో నాడుకోరాదే
పడతిరో! నా మాటలన్ని పలికేరే విభునితో
మేడుమక పాయేరు మునిముగ్గురి చెలులు | అయిరాదే |

పాయక మువ్వగోపాల భావమైన యళలాండ
నాయకుడైన వరదుడు నన్నుగూడి
నాయక మెరుగడమ్మ కలకలు తెలియదు
కాయజాని తలిరుపదను కత్తులమ్మ యీ చెలులు | అయిరాదే |

149. mukhaari

ayi raadee neesta mammalaara!
saatasaakoni' poreedi caatunamma celulatoo | ayiraadee |

naamuda nenaru gaagi naavaari vaenuDu
yee mee moo vibhunitoo neyi boosree
aanaaTa nisamu cees vaTaLinda raakunnaaDu
vaamaakshi rao mosa vanne puliyanTi celulee | ayiraadee |

nuDuva neenaaDu lamma nuugulayina naanaiyaru
alaki neenkanta naaDuku raadee
paDitinaa naamaaTa lanni TalikeeTee vibhantoo
mari oosaka poyeeru muni mooci celulu | ayiraadee |

Tanvaka maavagopaala bhaavamaina vakhilaaDa
naayakuDaina varaduDu nannuguuDu
gaayaka metegaLan ma kaTakaTa telivadu
kaayalani tabru padina kattulamma yee ura | ayiraadee |

"Maids poisoning lover's mind"

(149)

A wedded wife (swiya) is the heroine in this lyric. She is suffering from the anguish due to the estrangement with her Lord due to the tale-bearing of her own maiden friends about whose treacherous behaviour she is narrating to another group of confidents.

-oOo-

Friendship doesn't bear fruit, O dear women
enough with the harassment of my maiden friends Friendship

Making friends with me and behaving like my own people
they talked to my Lord all sorts of gossip
taking all that to be mere facts, my Lord stops coming here
O woman with beautiful eyes, my friends prove to be goats in
tiger's skin! Friendship ...

I can't open my mouth, even a sesame seed will come out dry from
their mouths,
Out of fear it is uncomfortable for me to talk to anybody
O woman they conveyed to my Lord all that I spoke,

ike the querulous mythical sage, they shrink into themselves'
Friendship

The Lord of the cosmos Mayyagopa a having assumed
the form of Varada and united with me, never to desert
never claims to know the tricks of love game.
Alas I haven't known that these women friends of mine
are like the sharp shooting swords of Cupid Friendship

150. ఘంటారవము

అలిగి యేల వింద వచ్చితి?
[illegible]
[illegible] [illegible]

[illegible]
[illegible]
పలుమారు నాతోనే గాని
[illegible]
[illegible] [illegible]

[illegible]
[illegible]
[illegible]
[illegible] [illegible]

[illegible]
[illegible]
[illegible]
[illegible] [illegible]

150. *ghanTaaravamu*

aligi yeelanindu vacciti?
[illegible]
[illegible] [illegible]

a ajaaksh naayuramunanee kaani Sayyapai nennaDu
pavvaLincadu
a aru naamoonu paanaka mee gaani yannama muTTadu

palumaaru naatonee gaani
praNa palamaina celatoo muccaTa laDadu
ceriya naa paadamulakee gaani ceyyetti deevara kaina
mrokkadu
yelanaaga madana veedana ceeta nenta baDalenoo [anga]

kaaki nanneegaani orula galanaanagannetti kaDanolladu
elani nanneegaani manasuso neemuvu novadu
kalakanThi nanubaasi nanduvalana kanniruninceneoo
elani baasi nanduvaana enta nogilenoo [anga]

kaurani naa saami vanu gaani muvva goopaala vani peera paluva
dennaDu;
aaruuDhi tatikeeLi taaneegaani nannalaya nuyadu,
vaatsamukhi neenaagitee taanee vacci veeDu gaani parula
banpadu;
veeriti taaLenoo veTuvale nunnado yenta baDalenoo' [anga]

"Lover's indiscrete anger"

(150)

This is the soliloquy depicting the pangs of loneliness of the hero, muvvagoopaala portrayed as a favoured and ideal husband (Anukuula) but one who had a temporary tiff with his beloved (swiiya), a most devoted wedded wife, repenting for his undeserving anger against her, and paying compliments to her affectionate qualities.

-o0o-

Why did I get upset and walked away thither,
alas, what else can I do?
How soon did the parrot like beauty lose its luster" Why did I

The lotus-eyed one never rests on the bed except on my bosom,
and does not touch food except a nectar of my lips,
excepting with me she doesn't choose to converse with her
confidants,
she doesn't raise her folded hands,
if it were not my feet, may it even be to God
to what amount of Cupid's harassment might she have been
a target! Why did I ...

151. భైరవి

ఎవ్వరి నంపుదు నీమి సేయుదు నీవే యిది బుద్ధి యనవమ్మా!
మువ్వగోపాలుడు మోడి సేసుకొన్నాడు
మొన్నటాల మోడి రాడు నీలోడు నేనే ॥ ఎవ్వరి ॥

అతివ మలకనని యందు బోరాదని
యతని బిలువనని యందు నామదిలోని
వెతలెల్ల తీరు నెన్నాళ్ళున్న మితిలేనిపోరు నీ కంటె నాకు
హితవరు లెవ్వరున్నారు? ఎలుమారు ॥ ఎవ్వరి ॥

మనసు గరగ మంచిమాట లాడి నా మీద
నారు బుట్టించేది నీ భారము గాక యే
వెత కేలా దైవము నన్ను వినవే నీపాలి త్రోసినది
అనుమాన మేక నేలా? యీ వేళ ॥ ఎవ్వరి ॥

అక్కరలో! మువ్వగోపాలు డతను కేళీలోడగ
ఎక్కడ మనసని తెక్కిలి నొక్కితే
మక్కువ లేనివాని పలెనె మ్రుక్కేనోని పిడవాడి యీ
దిక్కుకు రాక మానె నినుగాని ॥ ఎవ్వరి ॥

151. *bhairavi*

evvar nampudu neemi seeyudu naavee yidi buddhayana vamma
muvvagopaaluDu mooDi ceesu konnaaDu
monnaTaalanunDi raaDu nuloDu neenee ! ! evvari

ativa culakanani yandu booraadani
yatani biluva nani yanTee naamadiloni
VetaleTla diru nennaaLLunna mitileeni pooru nikanTe naaku
hitavaru levvaru nnaaru? palumaaru ! evvari

manasu garaga manci maaTa laaDi naamida
nenaru buTTinceedi nibhaaramu gaaka yee
vanita keelaa daivamu nannu Vinavee ni paalaa troosinadi
anumaanamika nee aa? yiveeLa ! evvari

aakarooo' mavvagopaala Dutanu Keeraguuraga
ekkaDa manasani cekkuli nokkitee
makkuva leeni vaani valene mrokkenee gaani viDanaaDi yu.
dikkuku raakamaane ninugaan. ennan

151. *"Confidant to bring him round"*

The heroine in this lyric, a wedded wife (swiya) solicits advice from one of her confidants requesting her to mediate between her and her beloved, who is just estranged from her due to a momentary misunderstanding

* *

Whom shall I send , what shall I do
Won't you please guide me on proper action? Whom sha

mavvagoopala has been cross with me,
ever since the day before he stopped coming I swear by you !
Whom shall..

If I were to have told you, that the other woman was cheap
as such one shouldn't go there and he should not be solicited
would my anguish subside, and what about the endless strife?
Would I have a well wisher better than you – ever – so often!
Whom shall..

To speak nicely so that his heart melts and rouse his
longing for me
it is exclusively your domain how does it matter to any other
woman,
listen, god has shown me you as my prop
why this hesitation, I plead my dear ?
Whom shall .

Sister during the sport of love with mavvagoopalaa
When I pressed his cheek with mine, asking where did he
cherish his heart,
he merely raised his folded hands like a lover who doesn't
have any lasting love,
and having deserted me desisted from coming here but for you
whom sha

152. యదుకుల కాంభోజి

[illegible] బాలి తిరిగినే తిల్ల గోవిందు డిందు వచ్చినేమా
[illegible] వదన యింటి ముందర నంత నింత [illegible] | [illegible] |

కులుకుచును పాల కుడిగి తిరిగినే
కలకల మనుచు పెడి గంట పలికినే
మేలనున్న నరికోక ముడి యిప్పుడు వడలినే
[illegible] నీ శకున మెవరి కయ్యానమ్మ | [illegible] |

[illegible] గుబ్బలు చాల యుప్పొంగినే
[illegible] చక్కెర వంటి కెమ్మోవి సారె కదిరినే
[illegible] సందటి దండలు మాటిమాటికి జిగిసినే
[illegible] తోరణ గాలి పలుమారు బడికినే | [illegible] |

[illegible] నేడు దినము తోడయ్యానే
[illegible] యుదియె క్షేమ కారి యయ్యానే
[illegible] వామభుజ మిప్పుడిగో యదరినే
[illegible] మూరు మువ్వగోపాలుడు నినుగూడినే' | [illegible] |

152. *yadukula kaambhooji*

Vindu bauci tirigunee ul agovinda Dindu vacce neemoo
Vindu vadana yinTi mandara nenta vintaga — Vindu

kulukucunu paala kuDigi tirigunee
kalakala manucu paiDiganTa pal kunee
melanunna nerikooka muDi yippuDu vadalunee
vilaloona nu Sakuna mevar kavvunammaa' — Vindu

Jakkuna gubbalu caala yuppongunee'
cokkera vanTi kemmoVi saare kadari nee
makkuva sandaTi danDala maaTmaaTki bigisunee
pakkana toraNa gaali palumaaru badikunee — Vindu

talacina TlaneeDu da vamu tooDayyunee'
kaakkroo' yadi Ksheema kaari yayyunee'
yelamu nu vaama bhala mipuDid goo yadarunee'
paluMaaru mavvagoopaaluDu ninuguuDunee' (Vindu

152. "good omens foreboding His visit"

The heroine in this lyric is a wedded wife, one who is well-versed in the play of love and enamoured of her Lord who is out of town perhaps on his own extra territorial amorous activities for considerably long time. Having witnessed some unique omens foreboding of her pent up desires her confidant raises hopes in her

***

The spider is dangling hither and thither,
Would Govinda of Tula have graced our place?
Oh fair woman, in front of our dwelling place
What a strange scene it is ? The spider

In a mood of playfulness the calf romps about
The golden bell tolls in a sonorous tone;
the knot of the waist garment gets loosened,
Has anyone ever been to have witnessed such unique omens like this
The spider

The pair of breasts like the ruddy geese get expanded in girth
The sugary lip goes on quivering much too often,
The biceps get staffened in every movement
And the lizard on the threhold slab goes on muttering
The spider

As has been expected today, god has come to your rescue,
Oh dear it looks like something good is coming off'
How nice your left arm is just now pulsating,
Would mavvagoopaala be meeting you today a number of times
The spide

153. కాంభోజి

పలుకులీటికి దయలు బట్ట బయలాయెన్
వెలనాగ యవకాశ మీ మున్న దయ్యయ్యో! | పలుకు |

నెట్టుకొన్నట్టి మమత నిలుపలేక మోమిమ్మంటి
పట్టితోసి మనసు గట్టిచేసుకొంటివి
చుట్టము లీనివారు సుదతి యెవ్వరినో
పట్టుకొన పాకులాడి నట్టాయ నాపాలు | పలుకు |

సతముగా నీపాదముల గతియని నమ్మియుంటి
యితరునిగా జూచితి వేమి సేతు సుదతి
సతులనమ్మి పాపజాతి మగవారికి
గతులు లేవనుమాట కలికిరో నిజమాయె | పలుకు |

మొగమాట మేలనే మువ్వగోపాలుడ గాన
బగడతి నిన్ను గూడి యందరిలోన
మగువ వాక్కున నొకటి మది నొకటి యెంచుకొని
తెగవాడితివి మున్ను చెలియ ఛీఛీతి నీ తోడ | పలుకు |

153. *Kaambhooji*

palukuleeTiki dayalu baTTa baya laayen
velanaaga yavakaaSa meemunna dayyayoo | paluku |

neTTukonnaTTimamata niupaleeka moomummanTee
paTTitoosi manasu gaTTiceesukonTivi
CuTTamu leenivaaru sudati yevvarinoo
paTTukoni PaakulaaDi naTTaaya naavalapu | paluku |

satamugaa nipaadamule gatiyanammiyunTi
vitaruniigaa Juuciti veemi seetu sudati
satula nammee paapajaati magavaariki
gatulu leevanumaaTa kalikiroo nijamaaye | paluku |

mogamaaTa meelanee muvvagoopaaluDagaana
agaDait nimnaguuDi vandarnoona
maguva vaakkuna nokaTi madi nokaTi - yencukoni
legaraaDitivi monnu deliva leenaati nitooDa pa'uka

153. *' Indulgent lover to an obstinaate beloved '*

This is the exhortation of hero muvvagopaala, a unique adventurer in amorous pursuits, - to one of his beloveds who had been favouring him in early stages, but kept him at a distance later. The heroine here is a Parakiiya, a woman having a taboo to make love beyond wedlock. This appears to suggest Kshetrayya's depiction of negative response of his teen-age friend deevadaasi mohanaangi to his advances throughout the later stages in his love-life.

* *

Enough with your excuses,
exposed is your assumed grace;
Woman, is there any scope
for ammending the breach? Enough with

When uncontainable was the upsurge of my love
you rejected my demand for a kiss and made your heart
stone-hard !
My love looked like that of one, having
no reasons - hankering after somebody !! Enough with

I laid my faith all the time
in your feet as my refuge;
but Oh fair one, you treated me
like a stranger!
It is true that there is no redemption for the
wretched male who places his trust in a woman!
Enough with ..

Why do you fight shy, am I not muvvagoopaala?
Having united with you, I've been scandalised by one and all!
Oh dear, having something in your mind
and keeping on talking something else
have you not castigated me, all this
I was unable to know earlier! Enough with

154. బేగడ

సరసము గాడిక సకియా!
సరసము గాడిక సకియరో కరిగి
వరదుడునా గుణ పెడగక నడిచెను | సరసము |

పదరివాడిందు వచ్చి పడకిల్లు సొచ్చితే
నిదుర లేప వద్దని నెలత! నీ నమము!
కదిసి మెల్లన నిచ్చకములకు వాడు నా
పదములొత్త వచ్చితే బట్టసీయకుము! | సరసము |

అతివ వినవే నాలుగైదు దినములిదాక
బతిమాలించక గాని భయము రాదమ్మ!
అతి తమి గౌగిట పదముకొని కెమ్మోవి
యిత్తడాన వచ్చితే అంట వద్దనుమీ | సరసము |

పరగ మా మువ్వగోపాలుడైన కంచి
వరదుడు నమగూడి వదలక మండి
మరియే యిచ్చికలేక గదిపించి పాయరాని
పారిజాత్తి నడిగిన నన పెంచినమ్మ | సరసము |

154. *beegaDu*

Sarasamu gaadika sakiyaa!
sarasamu gaadika sakiyaro karigi
varaduDunaa guNameDagakanaDicenu sarasamu
padariVaaDindu VaccipaDakilla soccitee
nidura leepavaddani nelata! nuvanumu!
kadisi mellana niccakamulaku vaaDu naa
padamulotta vaccite baTTan iyakumu! sarasamu

ativa vinavee naalugaidu dinamuladaaka
batimaalincaka gaani bhayamu raadamma!
atitami gaugiTa padamukoni kemmoovi
yitaDaana vaccitee anTavaddanumi! sarasamu

paragamsa muvvagoopaaluDamakanu
VaraduDu naruguuDi VadalakanunDi
mariyee vennika leeka garivanci poruginTa
harNaakshi naDigince naniyinTinamma (sarasamu)

154. "Keep Him at arm's length for His indiscretion"

The heroine in this lyric is a courtesan (saamaanya). The hero is Divyadivya (humanised deity or deified human). They were intensely attached to each other, but the desire of the idling hero for fresh exploits makes the heroine feel hurt and commands her confidant how to treat the hero when he comesback out of remorse

* *

It's beyond the limits of propriety, my friend,
it's beyond the limits of propriety;
Varada of karigiri (kanci) behaved like that
Without the least cognisance of my nature! It's beyond

Out of remorse if he comes here
and enters the bed-chamber,
you ask him, my girl, not to awaken me;
and if he slyly approaches me and starts
pressing my feet to implore, keep him away! It's beyond

O woman listen, upto four or five days,
keep him in fear, so as to entreat me!
With upsurge of passion if he pulls me into embrace
and is about to kiss me, ask him not to touch! It's beyond

Varada of kanchi who is the same as muvvagoopaala
having joined and got stuck to me,
in search of other exploits, and out of mere ego
he seems to have sent word for the fair dame of next door!
It's beyond ...

155. కళ్యాణి

[illegible]
తరుణుల వెయ్యారు తరుణుల చేకన్న
కలికి గోపాలుడనవలె నటే నాపేరు | పలుకరించిన |

తీయని కెమ్మోవి తేనె లానుచును
[illegible]
[illegible]
తేయైన వేయ నొప్పెనా? | పలుకరించిన |

[illegible]
[illegible]
[illegible]
[illegible]? | పలుకరించిన |

[illegible]
[illegible]
[illegible]
[illegible]? | పలుకరించిన |

155. *KaLyaaNi*

Palukarincina nuvu Palukaka Payveevu
PaNati nu garva mee moo?
ta acitee Veyyaaru taruNula ceekanna
kaliki goopaaluDana vale naTee naapeeru
| Palukarincina | |

tiyani kemmooVi teene laanucunu
satyaaTa muna Proddu Jarupa noppeevaa?
Payveda tolaginci PaalinDiaPat nokka
Ceeyaina veeya noppeeva? | | Palukarincina | |

maomu moomuna Jeeni muddala beTTakonu
Veemaaru nenu navvuna noppeeva?
bhaama roo! YiTuvanTi Palukulu Palukucu
Preematoo raakanna Piluva namPeeva? | | Palukarincina |

ekkuva mochamuna vena-guuDinannu
gr'akkuna kaLalanT, kaugilinceeva?
makkuvat ao muvvagoopala' ramnani
yokka saarana guuDiyunDa noppeeva? (Palukarinchina ..)

155. *"Pacifying obstinacy, pride and anger"*

This is the exhortation made in a caping mood by a hero a Vaisika a frequenter of courtesan colonies, to his beloved who is momentarily cross with him.

* *

My attempts to commune with you
do not get any response,
Oh woman, what is the matter
with your pride?

If I want, I could ensnare a thousand and odd women:
Am I not Gopala, the alluter of eves? My attempts

Are you willing to spend time with me in love-sport
as I sip the nectar of your sweet ruby lips?
Throwing away the upper cloth on your bosom
Would you allow me at least once lay my single hand?
Sitting face to face with me and stealing kiss after kiss
a thousand times, would you like to be a game to make me giggle?
My attempts ..

If I were staying away from you,
Oh dame, with such sweet love talk
Would you send word?
With surge of passion, overcoming me
awakening my sensitive spots
Would you embrace?
Inviting me with affection and calling me muvvagoopala
Would you join me at least once? My attempts

156. భైరవి

అపరూప దర్శనంబాయ గదా నేడు
కృప గలదు మా మీద గల్గ పాడ సామి | అప |

ఎన్నాళ్ళ కెన్నాళ్ళ కీ వీధిలో నిన్ను
కన్నుల పండుగ గాను కనుగొంటి నేడు
ఉన్నదా మా మీద ఉల్లమున దయనీకు
ఉన్నదని నీ దయ పన్నగ శయనా | అప |

చోద్య పడి నన్ను తిరిగి తోడుజూడక నీకు
ఈ వేళ కలహంబు ఏమైన కలదా?
నీవేల బొంకెదవు వెనకటి గలిగిన చోట వె
యివేల వేరవులు రావాన సామి? | అప |

[illegible]
జేరి నన్ను పరిరక్షించ నీయవలెను
[illegible]
[illegible] | అప |

156. *bhairavi*

aParuuPa darsanambaaya gadaa neeDu
kruPa galada maa meeda galgapaaDa' saami apa

ennaaLLa KennaaLLa kii Vudhiloo ninnu
kannula PanDuga gaanu kanugon TineDu
Unnadaa naamada ullamuna dayaniku
Unnaanu nidaya pannaga sayanaa apa

teeva dappi vaccitivoo toosa laakshikunuku
nVeeLa kalahambu eemaina kaladaa?
nuuvee bonkedava penaraa gaagina cooTa
veyivee a neeramula raavaa naa saami? apa

sandeeha meela ika Savaninci s ratulu
Jendi nannupa ratulu seeyamanaka
endaina niku aananda mayee ee Ta
kandarpa janaka Cakkan muvva goopaala? Gopala !

156 *"A rare opportunity of extension of His grounds"*

The heroine here is of courtesan type (saamaanya and KhanD ta) who is angry and satirical towards her lover who is by habit cruel to more than one beloved simultaneously, paying a visit to our heroine after a long spell of clandestine adventure with the other woman

* *

A rare phenomenon is this unexpected appearance today
do I deserve your grace my Lord, muvvagoopaala !

How long since in this lane your charming self
has been discovered to the fulfilment of my eyes?
Is there any compassion left for me in your heart?
Only your grace sustains me, O Lord reclining on the
serpentine couch! A rare ..

Have you side-stepped your way?
or is there any clash between you and the fair-eyed one?
Why do you lie to one for whom your affection abounds?
Wouldn't there be thousands of complaints my Lord? A rare

Why do you hesitate recline yourself
Provide equal sport, why don't you ask me to dominate,
wherever it might be, is it not a pleasant spot for you,
O father of Cupid, charming muvvagoopaala!! A rare ..

157. భైరవి

దూరమే ఎక్కి యిటుల సాగి పే దూరలేల ఎలికేరే?
తారు మారు మాటలేల నాడేరే?
అదుగ నారు! తాళరే యిక పాలును | దూరము. ఎక్కి |

ఎన్నడేని వెలుగులోన జక్కిమి గ ఎన్నడేని ఎలికేనా?
కన్నె లాద రిన్ని నాటు వేసిన కన్నుత్తి మాటేనా?
ఎన్నో మీరు నెరేమి ఎలికిన ఎన్నడేని రీతి నుండు సాగి
కన్నుమీద నాడేని మాడనని చిన్నమాటలేల నాడేరే | దూరమే ఎక్కి |

వారి యిండ్ల కెల్ల నాసామి వలసి పోయినాడా?
కూరిమి చేదనము లొసంగి వారి వేడ కొన్నాడా?
వారిజాక్షి తావర్ధికి రమ్మని వలసి పిలిచి చొక్కితి నని పిలువ
తేరదోయిదాని మాటి వేనవి
పిరి ప్రమసి కూడెనేమొ తెలియదు | దూరమేలరా |

కంత జనకు మువ్వగోపాల చేకాంతము నను మును నమ్మినాడే
కంత కేళి లోపల బిగికౌగిట గళలాంచి మెలంచన
పంత పంతి వగలుల్క సాడి యే యింతైన దక్కునా యురాక
కంతులేల జేసిరి మిక్కిలి
దమ్ము లారా! వాని మనసు దెలియక | దూరమేలరా |

157. *Bhairavi*

duuramencaka yiTula saami Par dauru hee a-pal keeree?
taarumaaru maaTaleela naaDeeree?
taruNu aara ! taaLaree yika caalunu duuramencaka

eenadagina celu atooDa Je miga nennaDaina Talikinra?
kannefle enda rennivapala ceesina kannulett cuuci naa?
vannemura nevareem, palkina vinna-vanant riti nunJusaam,
cennumura naacelini guDenani cinna maaTaeela naaDeeree
duuramencaka

vaariyinDla kella naasaam Valasipooyinaa Daa?
koorikouri ceedhanamu kosangi vaari veeDu konnaaDaa?
vaari aaksitaavaddiki rammani vaalsu asse cokk t naani
piluvaga
ceerabooyi daani cuuci neenani
muni bhramast kaaDeneemo teliyadu duuramencaka

kantupanaku mus vagaapaalaDeekaantamunanu munu nannaguuDi
kantu keeL kopala bigi kaugiTa gaLalanTi meaguuunu
Vintavinta vagagalku saami yee vinti kaina dakkunaa yeurake
rantuleela jeeseeree mikkili
tamaNu aara vaanimanasu delliyaka duuramencaka

157. *Undeserved censure about the amours of the Lord"*

saamaanya - Preemagarvita

A heroine of courtesan category who is proud of her love for her lord and his prowess, chides the gossip monger maids not to talk scandalously about her Lord's character. What all has been said about mavvagopaala on this score can be applied to such erotic and poetic personalities like that of the great composer **kshetrayya.**

* *

With the great consideration for the sake of the Lord
With to your indulge in malicious gossip? With the

Why do you indulge in idle gossip to my face
"Woman who do not even pretend enough to love"
With the..

Has he ever spoken friendly to any girl friends who matter?
Has he ever straightly looked at any girl with coquettish pranks?
Lord remains unaffected by charming speech of girls
Why do you indulge in small talk, that he enjoyed my friend?
With the ..

Has my lord gone over to the apartments of those girls?
Has he sung, danced and praised for them having offered gifts?
When [illegible] woman of her own accord be kissed
saying that she has lost control in passion
he might have set out to meet her [illegible]
mistaken her to be myself might have received in [illegible]
With the ..

Father of Cupid mavvagopaala earlier
Embraced with me in his arms in a [illegible]
evoking my senses, in sport of love,
Would he who displayed [illegible] arm
allow himself to be easily won over?
[illegible]
With the ..

158. మధ్యమావతి

తెలిసి తెలియ లేక పలికేరు తెలులు
[illegible] (తెలిసి)

[illegible]
[illegible]
[illegible]
[illegible] (తెలిసి)

కొనగంట దమ్ము గను గొన దింతవాగాని
వెనరు లేనిదాయ నంచు నిందించేరు
[illegible]
కనకాంగి! యితరులు గాన వత్తురటవే. (తెలిసి)

నాపాల గల మువ్వగోపాల పాపితో
కోపించు కొమ్మని కొమ్మలనేరు
ఏ ప్రొద్దు నాసామి యిదనిండి యుండగ
[illegible] (తెలిసి)

158. *madhyamaavati*

telisi teliyaleeka Palikeeru Celulu
[illegible] (telisi)

[illegible]
valagi reemi seetu nativa lelia
[illegible] (telisi)

[illegible]
[illegible] (telisi)

[illegible]
koopincu kommani kommalaneeru
[illegible] (telisi)

158. *"They know not what they say"*

swiya - PrauDha swaadhina patika

She is an ideal wedded wife, she is confident about her husband's faithfulness to her. She is an adept in art of love. The tantalising criticism and constant tale-bearing of her maiden friends against her Lord does not swerve her from her confidence in him because of her ardent love for him.

* * *

Either well - informed or ill-informed,
my maids keep on talking a lot !

Either ..

Is it for any one easy to make it
hot for my lord, who is with me?

Either ..

That their advice is not heeded
these women are envious and cross;
Where is the place for their words in my
ears filled with his lilting talk?

Either ..

They blame me for not seeing them
even through the corners of my eyes and
that I do not have love for them;
How can my eyes which are filled with
magnificence of my beloved
see any other with the same fervour?

Either ..

They want me to be angry with
muvvagoopaala who is my prop!
When my heart is always filled with
my lord, where's the plea for anger?

Either

159. ముఖారి

పదరి వానిచే పైడి - బట్టు కొనకుడీ!
కొడవ లయ్యాడు ముద్దు గోపాలు డిరవైనను [illegible] పల్లవి

[illegible] మీరు మీము [illegible] వారము గాము
పారి చూడుడు కంచము పొత్తు వారము!
[illegible]
[illegible] పేరు [illegible] చరణము ౧

[illegible]
[illegible]
[illegible]
వెలి యందుకాసించి వేరి వానిచేత మీరు చరణము ౨

[illegible]
అప్పుడు చెప్పెనుగాని ఆ మర్మ మెల్ల!
కప్పుర గంధిరో! వాని కపరి వేసారుకోక
[illegible] చరణము ౩

159. *mukhaari*

Padari vaanicee paDi baTTakonakuD'
kodava [illegible] muddu gopaalu Dirgavaenu — Pada ||

viribooNi muru meema vinta vaarama gaama
Pari cuupaTee kancamu pottu vaaramu
aramarka leem vaTTanga mukku maaku!
virasa mavvanaka nenuta veeseda mukku! — 1 Pada ||

celimi naa yirugu poraga [illegible]
[illegible] naa yeddi mu sama [illegible]
velaki vaaroosana vaaDi veevaare [illegible]
velagi vandukaasaka [illegible] — 2 Pada ||

appli akinee vad Dinda vaat nannee tee
appul u ceppeeva gaan aasuchtulella'
kappunagan Dinee vaani kasari veesaanukoo ka
mappa aumuna mee vagopaalu Dalaga vaccena Pada

159 "be kind to the boastful lover"

Here the heroine is a courtesan (saamanya) with whom the hero (nayaka) a frequenter of various common women's thresholds was in a quarrelsome mood. He boasted about his intimacy with many other women and visited the house of neighbouring courtesan. The earlier heroine comes to know this and meet the other woman, and tells her not to be discourteous to the hero because she herself is very soft and tender at him despite of his wayward nature.

Teasing him with your Prattle, don't extract gold
murvagopala comes here offended we've to face shortages
| | Teasing him | |

courtesan women are we strangers to each other
Why divisive talk, don't we eat from the same plate?
between ourselves who are relations without reservations
lest there be strained connections may I not warn you?
| | Teasing him | |

He boasted intimacy with the women of my neighbourhood
sitting on his moustache and brewing his mustach with pride
Deceiver with that bet in his mind he would have offered a
thousand and odd,
Don't nurture your greed hovering over him fondly and
| | Teasing him | |

As soon before it becomes over here and accepts me,
then I shall however be telling you whatever I enjoy
courtesan woman don't frown at and get vexed with him
murvagopala comes here offended on you in a vengeful mood
| | Teasing him | |

160. హుసేని

[illegible]
[illegible]
పూని యెవ్వరినైన దూరుకొన వేలే? ॥వాణి॥

[illegible]
తెలివెల్ల పెగ వేసితివిరా? యంటే
[illegible]
అలరాని రమ్మంటి నని బొంకులాడెనే! [illegible]

నేనరుతో నా యిద్దనే యుండి రాని ర
[illegible]
[illegible]
[illegible]
కూరిమి మా మువ్వగోపాల! వేళాడ
[illegible] ఎల్లు తేరిలి వంటే
నారిజ ముఖి ఈ లాగు తేరితినని తనిని
తీర పొరెకు రయల దేలించెనమ్మా' [illegible]

160. *Huseeni*

[illegible]
[illegible]
[illegible] ॥Vaanni॥

[illegible]
[illegible]
[illegible] ॥vaanni॥

[illegible]
[illegible]
[illegible] [illegible]

Kooram maa mooka [illegible] ee [illegible]
saarasaakshini eTlu - ceeriti vanTee
[illegible]
[illegible] ee [illegible] nammaa — VAAGGI

160 "Lover who is lord of all"

Here in this song a lover who is the lord of all and naturally is depicted to be [illegible] simultaneously more than one beloved and the heroine who narrates the incident to the sing is a wedded wife who happens to be senior (veesthaa) among the beloveds and also to get mentally worked up for same. While the hero narrates how he made love to the junior (kanishtha) here is a typical [illegible] of mental attitude of lovers as described in the kaamaSaastra.

Why have I loved him at all not knowing his nature since I am an
artless woman,
Why blaming any body else? Why love I

When I asked him how did he wave his hand
to the woman who was sing on a flat couch
laid out in the open moon light
he lied slyly saying to her hated one
knowing that she would be asking me like this
he sent her to me near a fortun — Why love I

When I asked him how did he hold her to him
and showered an array of kisses even when with a warmth
he was sitting with me
he lied slyly saying [illegible] and [illegible] at you
I had a reeling sensation in which
I mistook that woman for [illegible] — Why love I

When I asked him in [illegible] my [illegible]
how did he make [illegible] in my presence
he pelted [illegible]
he made [illegible] — Why love I

List of English Titles of Kshetrayya's Lyrics In The Serial Order

1 "The Key' lyric" - (Meruva - padam)
2 "The Call of the teenage lover"
3 [illegible]
4 "The like of whom he loves".
5 "One courtesan with three suitors".
6 [illegible]
7 [illegible]
8 [illegible]
9 "When He is far away".
10 [illegible]
11 [illegible]
12 [illegible]
13 [illegible]
14. "The love-smitten lover".
15 [illegible]
16. "Bitterness on the bed".
17 "His boundless grace [illegible]
18. "Entreaties of a teen-aged beloved".
19 [illegible]
20. "Parallel pangs of separation".
21 [illegible]
22 [illegible]
23. "The enigmatic lover".
24 "The bed that brings them round".
25 [illegible]
26 "The messenger maid's mediation".
27 [illegible]
28 [illegible]
29 [illegible]
30 "Her pride and resilience".
31 "The unique art of His love-making".
32 [illegible]
33 [illegible]
34 [illegible]
35 "Think of the Seductive Charmer".
36. "Adroit Sweet-heart".
37. "This Malaise Called Love".

38 What a Unique young Lover".
39 'His unforgetable acts of love".
40 "Reuniting the Estranged Lovers".
41 'Lonesome misery".
42 A [illegible] lovers supplication to the Lord
43 "How can he go to the other woman ?"
44 [illegible] Lover's an obstinate believed
[illegible] "the Lover who is far away".
46 Avoidance every one for the paramour Supreme
47 Reappointment of lovers through a woman friend"
48 Lover's exploits in the Foreign Land
49 The [illegible] charms of the Divine Cowherd
50 Sweet love talk with her Divine Lover
51 "Maiden friends practical jokes".
52 Unregarded love for an obstinate woman
53 Lover's Beauty and [illegible] exploits are very
54 The repentent lover sent a message of reconciliation
55 Making love beyond the embrace"
56 In praise of the king Vijaya Raghava
57 An artless young bride and a lover well versed in sport
58 Lust reunites the estranged Lovers
59 Supreme Lover is beyond the pale of scandal
60 "The Intruder in between the two
61 'The most illustrious couple".
62 Amorous taunting at divided devotees
63 Traversal well upheld the pressure of lust
64 Weaning away the lover from his varied attractions
65 Message of reappointment to the estranged lovers
66 'The unconcealed passion".
67 the other woman and the arts of love".
68 The systematisms of lover's sexual feelings after
69 Complaints of lover towards the second woman
70 Clues from the Lover's messenger maid
71 Fear and fascinations towards the paramour
72 "Isolation and sin no bar to the Supreme
73 A high society woman's trust with the Lord
74 "estranged Lord".
75 "The Lovers and Lover's sometimes in hurry
76 Disappointment after long hours of waiting
77 a passionate mental courtesan at Talaiyar

78 Time fleets away despite of Lover's eternities
79 "His grace is not exclusive".
80 Stubborn stance against Her [illegible]
81 The misdeed of tale-bearing maiden friends
82 "Favouring the other woman".
83 [illegible]
84 Symptoms of sport and the [illegible]
85 Appeal to the leave-taking paramour
86 "A disappointing rendezvous".
87 "Huff or a tiff".
88 A minor breeze in the sport of love
89 How to keep His seductive person for herself
90 "Fancy dress in love-parade".
91 Indulgent Lord to the wounds of pride
92 Erring Beloved and the Helpless Confidant
93. "The tale-bearers' havoc".
94 "Time standeth still when she is away
95 The Rendezvous of Remarkable Memories
96 "a momentary indiscretion".
97 "Coaxing an artless young bride".
98 Lovers break punctuating Lover's Eternity
99 Grooming a bride how to entertain the Lord
100 "Beloved commiserate to the defaulting Lover
101 Beloved awaiting the paramour
102 "Tell-tale marks of his secret exploits".
103 An artless young bride to an adroit lover"
104 Solicitation through a messenger maid
105 perfect mutuality requires no frequent solicitation
106 "Lover who is shying off".
107 Encouraging the exhausted beloved
108 His pre-occupation and her frustration
109 beloved's prayer to the preoccupied Lord
110 "quarrel with reference to the other woman
111 Frustration with the platonic paramour
112 Misunderstanding the beloved's sincere actions
113 "His seductive charms".
114 How each woman has been enamoured of Him
115 Being Civil to more than one beloved
116 Lonely Beloved's pining for reunion with the Lord
117 How does it matter even if any other woman Loves Him?

[illegible] Lord's [illegible] the other woman with me
[illegible] lots [illegible] and vice are His Handiwork
"Demands of the mercenary love".
[illegible] woman love him, but He should not leave me
[illegible] Lost [illegible] nurtures hopes of reunion
"to the earst-while sincere Lover".
[illegible] sweet love begets [illegible] sleep
the [illegible] knowledge of the art of love
An [illegible] young bride and an adept lover
"Love-birds' play in moonlight".
[illegible] the threshold to join the Supreme paramour"
Appreciated [illegible] and experienced [illegible]
"Be on the winning side".
Lovers Expectations after a long spell of separation
In the disgust of the other woman's love
Indiscrete anger keeps the faithful Lover away
"Tethering the male species".
The neglected beloved and an angry and indifferent Lord
The well known loving couples that were made for each other".
"The most lovable in the world in the arts and art of Love
Fulfilment of her lifes pursuit in the displeasure of the Lord".
The Casual frequentor of the threshold of a temple dancer
"A riddle in words".
Self surrender and worship through lyric music and dance
Courtesans Courtesies to the connoisseur of art of love
Right royal welcome to the most wanted lover
Fleeting moments of Lovers eternities
Long hopeful expectancy of a loving faithfull bride"
"penitent beloved".
Lord's [illegible] from the [illegible]
Lamenting over the divided attention of the Lord
Jealousy bearing women friends poison the Lover's mind
Lover repenting his indiscrete anger
"Confidant to bring Him round".
Good omens forestalling the visit of the Lord
Indulgent lover to an obstinate beloved
Keep Him at arms length for his indiscretion
[illegible] the obstinate proud and angry beloved

156 A rare opportunity of extension of His grace
157 "Undeserved censure about the amours of the Lord
158. "They know not what they say".
159. "Boastful wayward lover".
160 "Lover who is Lord of all".

First Lines of Transliterated Telugu Lyrics of Kshetrayya in the Alphabetical Order

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Ca lanaaye naa manasu	madhyamaavati	112	207
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naa kopamee nanu	saindhavi	54	114
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Nelataa ataDu aligeedi	toodi	130	260
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proddu Poodu nidduraraadu	VaraaLi	94	193
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rammanavee sammukhaana	Keedaaram	28	60
raama Raama PraaNasakhini	Ahiri / bhairavi	20	42
raaraa maa yinTiki	Kambhooji	104	211
reepu Vattuvugaani	Anandanbhairavi	71	148
sarasamu gaadika	BeegaDi	154	309
sarasijaakshi Nijanmamu	tooDi	138	278
saamaanyamu Kaade vaanipondu	Kambhoji	4	8
sripati suta baariki Nee	anandabhairavi	6	12

Festive group engaged in [illegible] dance [illegible]

Glossary of technical terms in Sanskrit Poetics applicable to characters in Kshetrayya's lyrics :

Types of heroines (shooDaSa naayika)

swiiya : A wedded woman having unswerving devotion to her husband, possessing unquestionable fidelity, righteousness and immeasurable forbearance. She is a model of chastity and wifely devotion.

Parakiiya : A wedded woman making love out of wedlock and resorting to secretive actions.

saamaanya : A common courtesan who is approachable to all men, and one who makes love for money.

swiiya is of three categories viz. Mugdaa, Madhya and prauDha or pragalbha.

Mugdha : A young woman who has just entered her youth and bashfulness adds to her charm.

An innocent young-bud of a woman with petals of self-consciousness and maturity yet to blossom.

A,naatayauvana, is the young bud of a woman who is yet unaware of the call of her youth (maturity).

Jnaatayauvana : is of the similar type, but just aware of the call of her youth.

navooDha is the newly married young girl whose love is weighed down by shyness and timidity as becomes one who has just taken upon herself the responsibilities of a married life, or she may be one who has got over the earlier stages and has regained self-confidence, shyness still clings to her delightfully, her temper is mild even if roused, and she is fond of new dresses and ornaments.

Visrabdha navooDha: Will be having modesty in addition to all the above qualities.

Madhya, is the half-blossomed young bud of a woman, having symptoms of bashfulness and erotic expression in equal quantities.

She is the one who is conscious of her prerogatives as a wife and her confidence in herself is too strong to be shaken when her husband is guilty. She does not desist from chiding him if necessary and knows well enough to hurt him by tendentious talk. When she lacks encourage she tends to be harsh and severe in speech.

PrauDha (or) Pragalbha, is an intelligent beloved (young woman) well-versed in art of love. She is free from self restraint in her tender relation to her husband. She takes a veritable delight in love and is keenly sensitive and appreciative of the pleasure thereof.

There are some sub divisions in the category of prauDha type of Heroine.

Adhira, is timid and can express her anger only through straight and harsh words.

dhira-adhira; is of a mixed type of the above qualities, both courageous and timid and capable of expressing her anger both in sweet speech and harsh words adding sobs and tears.

PrauDha dhira expresses her anger by raising and threatening with her index finger and also by beating her lover.

PrauDha dhira-adhira ; assumes indifference in the love game and expresses her anger through raising her index finger and beating.

The sub divisions like dhira etc. are commonly found only in the heroine who is a devoted wedded wife but not among the courtesan type and the parakiya type.

There are two more sub divisions among these categories of heroines starting from Mugdha (the innocent young bride) viz. JyeshTha and kanishTha:

JyeshTha is a wedded wife a senior among the beloveds of a hero who shows her more favour than to others and kanishTha is the one who stands only next in his estimate.

Parakiya is a woman who is in love with a man outside the circle of legitimacy and conceals it. She is either married (paroDha) to a person other than whom she loves, her actions are secretive or she is unmarried (kanyaka) who is under the guardianship of her father or brother. Her actions also are secretive and bashfulness is her characteristic like in the case of Mugdha.

There are six sub-divisions of Parakiya category of heroine, They are Gupta, Vidagdha, Lakshita, kulaTa, AnuSayaana and Mudita:

Gupta is mainly secretive. She is of three kinds

1) Vrutta suratagoopana is the one who conceals a love affair then going on.

2) VartishyamaaNa suratagoopana is the one who takes measures to hide a future affair

3) Vrutta Vartishyamaana Surate goopana is the one who takes steps to keep secret both categories of affairs

Vidagdha is skilled either in speech or in action expressing her intentions

Lakshita is the one who gets prepared for the consequences of her hidden love even before knowing about her actions

KulaTa is the one who gives about making love to more than one lover or many a lover (a social outcast, and a fallen woman)

AnuSayana : a perplexed woman. She is of these six categories 1) the one who cannot have access to the usual place of lovers meeting 2) the one who is doubtful of finding a place for a future assignment 3) the one who is afraid that her lover may go to a rendezvous where she cannot be present

Mudita : A woman who is glad for the fulfilment of her desire and, she is of three kinds.

(1) saahasika (Adventuress) : one who can fix up a suitable opportunity when the meeting between her and her lover like her husband and in-laws etc. will not be there

(2) Pratibhaa Catura : A woman bestowed with the talent of suggestive speech.

(3) Apalaapa Catura : One who can win over her lover by expressing indifference and unconsciousness

Saamaanya : A courtesan who is a mercenary and available to any suitor. Her love is measured on the weightiness of the suitor's purse.

saamaanya is of three sub-categories :

Uttama is the one whose attitude to her lover is favorable in spite of his antagonism.

Madhyama is the one who can pay tit for tat with her lover according to his favorable and adverse stances.

Adhama is the one who gets antagonized with her lover without any provocation. Each one of the above categories is further divided into three categories i.e. Tripta (i.e. Atripta and Tripta) atripta (she is the most satisfied in the game of love), the second is the one who is not satisfied and the third is both satisfied and unsatisfied. These three sub-categories are to be applied even in case of sport of love.

divya. Heroines of arts like Urvashi, Tilottama, Menaka and Rambha are of samanya category.

Adivya : Non-divine i.e. human

divya - adivya. Partly divine and partly human

Anyaasambhoga dukhhita. The heroine who is aggrieved of the fact that her lover joined another woman.

Vanchita Garvita. The heroine who reveals her pride and haughtiness by taunts and sarcastic taunts as a result of getting hurt in the heart by the fickleness of her lover.

Premagarvita is the heroine who is proud of her own and strong love for her lover.

Saubhagyagarvita is the one who is proud of her own beauty.

Maanavati is the heroine who expresses anger due to the jealous behaviour of her lover.

Maanavati (the angry beloved) is of three categories :

1) Laghumaana is the heroine who [illegible] The heroine who is [illegible] gets easily [illegible] to the treatment.

2) Madhyamaana is the heroine who gets [illegible] partial [illegible] [illegible] saubhagyaka [illegible] woman [illegible] her by the name of [illegible] woman [illegible] [illegible] etc.

3) **Gurumaana** is the one whose anger is like a cataclysm, which occurs when he is caught with some symptoms of his clandestine affair with another woman. This can subside only by his falling on her feet and/or by presenting her with valuable gifts.

ASHTAVIDHA NAYIKA

Each one of the foregoing seven varieties of heroines are again classified in eight broad categories according to the state of their emotions.

1) **swaadhina Patika** is very much assured of the love and service of her husband. She delights in pleasant walks in pleasure parks and other amusements. She is always in high spirits and is proud of her good fortune and is never disappointed in her expectations.

2) **Prooshitabhartruka** is the heroine whose husband has gone on a long distance tour. She is liable to pass through the ten stages of pangs of separation, the last stage being stupor or a state equivalent to death without the loss of life. The other stages include her cursing the moon, and cupid and her confidants attending on her to comfort her through cooling aids.

We would like to include under the same category as Prooshita Patika two other types enumerated by some of the authors of poetics namely (1) Prayaspatika and (2) samaagachhpatika. The first one is the heroine who is stricken with grief just when her lover is about to start on a journey. The second one is the one who welcomes her lover back home after a long sojourn with sobs of relief after a long period of pangs of separation.

3) **KhanDita** is the heroine whose lover presents himself at day break with the marks upon him of the previous night's dalliance with the other woman. her words struggle her expression she is sad and thoughtful. hot sighs reveal her anger and pain.

4) **Kalahaantarita** is one who chides and punishes her lover too severely and repents as keenly. She is confused in mind, penitent, heaving deep sighs. She is highly excited.

5) **Vipralabdha** is one who misses her lover at the appointed rendezvous and is heavy of heart in consequence. Despondence hot

sighs, excitement meaning fears, anxiety, tears and taints and blaming her friends are all her characteristic features.

6) **VirahootkanThita** is she who tries to explain the absence of her lover at the rendezvous. Despite everything in the stage of pleasure and enjoyment, excitement yawning, stretching out limbs false tears and pouring forth her sorrows to her confidants are her characteristics.

7) **Vaasaka sayya** is the one who sets about to prepare for her lover's reception full of anticipatory castles in the air she barters her friends. She questions her messenger maids. She runs hither and thither gathering materials for the reception. Ever and anon she casts her looks along the road he is expected to arrive.

8) **Abhisaarika** is the one who goes on her own to her lover's abode or makes him to come to her. Her dress and ornaments are perfectly adapted to circumstances. Great skill, resourcefulness, deceit and audacity are her characteristic features.

swiiya abhisaarika is not bothered about covering herself in disguise not to be noticed by public but parakiya Abhisaarika is very adept at it. Magdha abhisaarika, Parakiya abhisaarika Jyotsna Abhisarika who prefers moonlight for her meeting the lover. Tamisrabhisarika (one who prefers dark night). Divasabhisarika (one who does not mind even day light) samanyabhisarika (a courtesan who goes to meet the lover).

sakhi is a companion and confidant of the heroine. She dresses and adorns the heroine. She rebukes and chides her when necessary she instructs her how to behave under varying circumstances and ridicule is one of her strongest weapons (sakhi Parihaasa). Similarly, her lover uses the weapon when it suits him. But she takes her turn again at her lover and pays him back in the same coin. The messenger (dautika) is perfect in her duties. She is skilled in bringing about meetings and narrating harrowing scenes of depiction state of loneliness one to the other among loving couple when they are apart.

CATEGORIES OF HERO (NAAYAKA BHEDA)

The Hero is mainly of three categories (1) Pati (2) Upapati (3) Vaisika.

Pati is the legally wedded husband he is of three sub-categories.

(1) **Anukaula naayaka** is the one who is deeply in love with his wife and never entertains even clandestine thoughts about other women.

(2) **dakshiNa naayaka** is the one who is simultaneously courteous and affectionate to more than one (many) women

(3) **dhrishTa naayaka** is the one who is undoubtedly guilty of untruthfulness, to his beloved but behaves with assumed humility before her

(4) **SaTha** A deceitful and cunning lover is crafty, hollow hearted and even treacherous to his love

Upapati or the secret lover (paramour) is one who has fallen away from the straight path of virtue He is of four kinds, but a crooked heart, is an inevitable trait of his

VaiSika is the libertine and one who spends his days in the abodes of public women. He is of three sub-categories

(1) **Uttama** who tries to pacify the angry outbursts of his love, (2) Madhyama who keeps for himself the anger or the love of his lady and reads her thoughts by her actions and movements, (3) Adhama being the one having no fear mercy, and shame and in matters of love is upto anything.

SaTha is of two sub categories, (1) Mauni being one who is clever in speech and 2, Chatura clever in actions The husband, the secret lover and the libertine are again marked by their stay at home or absence abroad as Proshitapati, Proshita Upapati and Proshita Vaisika

The stupid and dull witted hero is simply a parody of the naayaka.

PriThamarda is one who is skilful in placating the angry beloved.

ViTa is a past-master in the arts of love.

Vidoushaka is the clown, the jester, and the buffoon who amuses others by his ludicrous speech acts and movements.

Sringara is of two kinds – **sambhooga Sringaara** depicting the union of lovers and **Vipralambha Sringara** depicting the lovelorne pangs of separated lovers.

SAATTWIKA BHAAVAS
(Expressive Moods)

There are eight expressive moods and attitudes in the portrayal of (Sringara) the erotic sentiment.

They are rigidity, perspiration, horripilation (hair standing on end), shaking voice, tremour, change of colour, and breakdown (leading to stupor). The ten stages in the portrayal of Sringara

(1) The yawning for the meeting between the parties "**Abhilaasha**".

(2) Cinta is deep thought about effecting of a meeting and its happy consequences;

(3) smriti is each calling up memories of the words and actions of the other;

(4) GuNakirtana is holding forth the excellences of one another

(5) Udveega is entertaining utter distaste towards everything induced by burning love;

(6) Pralaapam is means bewailings and expressions of great sorrow and bereavement;

(7) Unmaadam is madness displayed in words or actions due to pain of heart and disappointed hopes

(8) Vyaadhi is illness of body and mind due to the pangs of barren emotions and a wasted life

(9) JaDataa is utter paralysis of body and soul with but the breath of life to indicate that she suffers from separation from her lover

The last stage, death is not portrayed as it is not auspicious

The lovers are likely to meet each other in three different situations – (1) swapnadarsana – meeting in dreams, (2) Citradarsana – beholding portraits of each other and (3) saakshaat darsana – a real meeting

Notes in this chapter are based on the material presented under the title 'Srungaara Rasamanjari' at the end of the publication of Kshetrayya Padamulu' in Telugu by Prof. Vissa Appa Rao.

Tyagaraja's lyrics:

Another notable publication published through the munificent grant of R. S. S. Mani Sadhanandha Swaraajya Sangha Broadway Madras which reflects the best of Indian musical Tradition and the essence of spiritual values of ancient Bharat is a compilation of Telugu lyrics (Tyagaraja Kritulu) with commentary in Telugu compiled by Kuvam Veerabhadra Sastri (a collection of 663 Kirtanas,

MUVVA GOPALA PADAVALI

AMOURS OF T E DIVINE COWHERD WITH JINGLING BELLS

ERRATA

Page	*Line*	*Misprint*	*Correct version*
(31)	1	concept	concert
	2	neuice	neice
	4	Punnaagavarahi	PunnaagavaraaLi
	Last but one	Santum Santorum	Sanctum Sanctorum
(38)	25	In support of this	(add) here is
(51)	1	mother goddess	mother goddess
(53)	2 (iii)	S. V. Kalaptham	S. V. Kalapitham
	6th item	One hundred and eight	One hundred and eight
		dance poses pages	dance poses (Karanams)
1	19	goopaaludu	goopaaluDu
"	"	naavibhudu	naavibhuDu
"	27	veegame podagaanci	veegame poDagaanci
4	21	Ceraku VilutuDe Saashi	Ceraku VilutuDe saakshi
42	3	Kalalanti	KalalanTi
44	1	praa"a Sakhi	praaNa Sakhi
44	23	naavelenu	naavalenu
47	8	behaove	behove
76	20	JaNauu	jaaNavu

Page	Line	Wrong	Correct version
97	9	[illegible]	[illegible]
121	2	Vasamaa	VaSamaa
148	17	praapu gooritiviraa	praapu gooritiraa
149	18	Muvvagopale	Muvvagopala
[illegible]		[illegible]	[illegible]
162	[illegible]	[illegible]	[illegible]
183	[illegible]	[illegible]	[illegible]
184	13	A [illegible] times	A [illegible] times
203	[illegible]	[illegible]	[illegible]
224	Last line	mainds	maids
251	20	[illegible]	[illegible]
302		at the end of the 15th line	

excepting me the dame doesn't like to see others even in a dream, she accepts nothing else excepting me. [illegible] did tears trickle down from her eyes due to my departure? from what amount of langour must he have suffered in loneliness?

Why did I

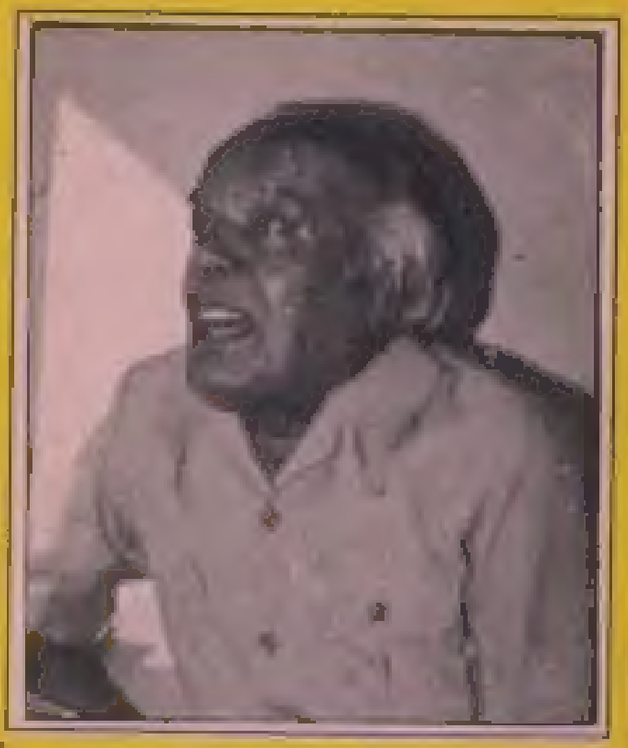
Out of fondness she addresses me as her lord, but never by my name as Muvvagopala. On her own she would become one in the sport and does not allow any exertion on my part, the fairfaced one would come on her own and [illegible] was cross, but wouldn't allow others to [illegible] she forbear, how is she now and to what [illegible] had she been subjected?

Why did I ..

320	7	frequeter	frequenter
	11	akss	asks
	12	verry	very
	13	extaret	extract
	22	sweering	swearing
	23	O demsel	O damsel

Varadayya of village Movva on the banks of the Krishna, became Kshetrajna, presenting the love-life of the people through poetic lyrics. The experience of every lover and beloved is reflected in the amours of the Supreme Lord Muvvagopala.'

He gets the source of inspiration for his artistic creation displayed through talented professionals in Music and Dance attached to the temples of well-known shrines of South India. With this spiritual halo and cultural glory, he illuminated and won high esteem of the land, the people, temple yards and royal courts, saints and kings right from the northern banks of the Musi down to the sourthern banks of the Kaveri and further southward up to Rameswaram.



The translator of 'Muvvagopala Padavali' titled "Amours of the Divine Cowherd with jingling bells" is Dr. B. Rajanikanta Rao, the winner of Central Sahitya Akademi Award for his book in Telugu "Andhra Vaggeyakara Charitramu" – comprising biographies of composers of lyrics and music and an evolutionary history of music (1961). He also authored monographs in English on the life and works of Kshetrayya and Ramadasu (1981 & 1988) published by the Central Sahitya Akademi.

Having worked in various capacities as a broadcaster in All India Radio for over 40 years, he became a household name in Andhra (popularly known as 'Rajani') as a lyricist, author of several dance dramas in the Kuchipudi style and a musicologist. He was awarded the honorary degree of doctorate "Kalaprapoorna" by the Andhra University for his distinguished services in the field.